

# The Literary Journal,

AND GENERAL MISCELLANY OF SCIENCE, ARTS, HISTORY, POLITICS,  
MORALS, MANNERS, FASHION, AND AMUSEMENTS.

No. 9.

SUNDAY, MAY 24, 1818.

PRICE 6d.

The LITERARY JOURNAL is always ready for Delivery Early on the Saturday Morning preceding the Day assigned for its Publication.

## REVIEW OF BOOKS.

*Historical Illustrations of the Fourth Canto of Childe Harold; containing Dissertations on the Ruins of Rome, and an Essay on Italian Literature.*  
By John Hobhouse, Esq. of Trinity College, Cambridge. London. 1818. 8vo. pp. 584.

Mr. Hobhouse has evinced so much erudition, research, and patient examination, of different authorities on the subject of ancient Rome, and Italy altogether, with regard to its antiquities, literature, and architectural curiosities, that we must lament his book has, in compliment to friendship, been made an appendant ornament to Lord Byron's last Canto of Childe Harold; and is therefore confined to the local situation of the pilgrims, whose track it commemorates. Mr. Hobhouse has collected an astonishing quantity of information relating to Italian history, biography, chronology, and topography; and though such subjects may be considered scholastic, diffuse, and dull by the general reader, they will be valuable to travellers and commentators. Mr. Hobhouse's dissertations upon the most celebrated authors of Italy, the nice developement of their characters, lives, and productions, is an acceptable and collected mass of information, which carries us back for ages, and places the minute particulars of those times before us, which produced such writers as all translators are proud to present to their native countries. At this period, when public interest is so greatly excited by the facility of viewing foreign works of nature and art, when no impediment presents itself to the curious and searching traveller feasting his eye and mind upon the magnificent city of Rome, where the labours of ages impress the soul with the lapse of time, and with the vast accumulation of our forefathers' toilsome and splendid edifices and achievements; when the Englishman, at home, has an opportunity of judging of what remains, by the importation of such exquisite pieces of Italian sculpture, we feel particularly gratified in finding the publication of Mr. Hob-

house elucidating the origin and purposes of the most prominent monuments of antiquity.

The country of Italy, which we are always taught to consider the Elysium of Europe, has also a particular claim in itself to the interest of every mind of taste and refinement. That balmy clime, which music, painting, sculpture, and poetry, have made their dwelling-place; where Tasso and Ariosto tuned their magic lyres; where Alfieri wrapt his readers in a tragic, though fictitious spell; where Cicero, "the wisest and best man of all antiquity," poured forth his matchless eloquence; where every object reminds the observer of some hero, emperor, or celebrated character,—must influence partiality, and demand attention. That Mr. Hobhouse has greatly contributed to remove the obscurity of Rome's former ages cannot be disputed; and in his progressive account of the "Eternal City," we follow the course of historical and illustrative accuracy with pleasure and instruction. The hostile conflicts, the conflagrations, cruel neglect, rapine, and spoliation, which have dilapidated the Italian metropolis, leave us in astonishment at the treasures which were formerly accumulated and barbarously demolished, and more surprised at what has escaped obliteration than at what is destroyed.

We must candidly state our opinion, that this work of Mr. Hobhouse is likely to survive that of his friend which it is meant to illustrate. The lamentable confinement of Tasso in the hospital of St. Anna, at Ferrara, by the Duke of Este, on a charge of pretended madness, has recently been the subject of a poem of Lord Byron: such a pitiable situation for one of his merit, and especially when connected with the story of his romantic, but aspiring and unfortunate attachment to the Princess Leonora, has carried with it much interest and sympathy: in this volume we find the following description of his cell:—

"In the hospital of St. Anna, at Ferrara, they show a cell, over the door of which is the following inscription:—

"Rispettate, O Posterì, la celebrità di questa stanza, dove Torquato Tasso infermo più di tris-

tezza che delirio, ritenuto dimorò anno VII mesi II, scrisse verse e prose, e fu rimesso in libertà ad istanza della città di Bergamo, nel giorno VI Luglio 1586.

"The dungeon is below the ground-floor of the hospital, and the light penetrates through its grated window from a small yard, which seems to have been common to other cells. It is nine paces long, between five and six wide, and about seven feet high. The bedstead, so they tell, has been carried off piecemeal, and the door half cut away by the devotion of those whom 'the verse and prose' of the prisoner have brought to Ferrara."

Mr. H. discountenances the ideas, both that the poet's affection for Leonora ever existed, or that it had any thing to do with his imprisonment. The cause of Tasso's punishment arose from his wishing to shake off the yoke of servitude, and his disrespectful mention of the family of Este. The talent, as well as the person of the unfortunate poet, was considered the property of his patron, which seems upon his dereliction to have influenced Alfonso to this arbitrary act of tyranny. The meanness of keeping even the poet's clothes in pledge for thirteen crowns is truly disgusting; and this fact is established by a letter of Tasso. Ferrara, the streets of which were then "thronged with gaiety and splendour, are now almost untrodden;" and it has passed from the possession of the family of Este. Of Alfieri we take a short extract:—

"The following anecdotes of Alfieri are from an authentic source, and appear worthy record:—The poet was one evening at the house of the Princess Carignani, and leaning, in one of his silent moods, against a side-board decorated with a rich tea-service of china, by a sudden movement of his long loose tresses threw down one of the cups. The lady of the mansion ventured to tell him that he had spoiled her set, and had better have broken them all; but the words were no sooner said, than Alfieri, without replying or changing countenance, swept off the whole service upon the floor. His hair was fated to bring another of his eccentricities into play; for, being alone at the theatre at Turin, and hanging carelessly with his head backwards over the corner of his box, a lady in the next seat on the other side of the partition, who had, on other occasions, made several attempts to attract his attention, broke into violent and repeated encomiums on his auburn locks, which were



flowing down close to her hand. Alfieri spoke not a word, and continued in his posture until he left the theatre. The lady received the next morning a parcel, the contents of which she found to be the tresses she had so much admired, and which the count had cut off close to his head. There was no billet with the present, but words could not have more clearly expostulated, *'If you like the hair, here it is, but for Heaven's sake leave me alone.'*"

The author's approach to Rome is thus described:—

"The downs which the traveller has passed after leaving Monterosi, sink into green shrubby dells as he arrives within five or six miles of Rome. The Monte Mario stretches forward in its high woody platform on the right. The distant plain of the Tyber and Campagna, to the left, is closed by the Tiburtine and Alban hills. In the midst Rome herself, wide spreading from the Vatican to the pine-covered Pincian, is seen at intervals so far apart as to appear more than a single city. Arrived at the banks of the Tyber, he does not find the muddy insignificant stream which the disappointments of overheated expectations have described it, but one of the finest rivers in Europe, now rolling through a vale of gardens, and now sweeping the base of swelling acclivities clothed with wood, and crowned with villas and their evergreen shrubberies. The gate of the city is seen immediately on crossing the river at the end of a vista, two miles in length; and the suburb is not composed of mean dwellings, but a fine road with a wide pavement passes between the walls of vineyards and orchards, with here and there neat summer-houses, or arched gateways, rising on either hand, and becoming more frequent with the nearer approach to the city. The Flaminian gate, although it is thought unworthy of Rome and Michael Angelo, will content those who are not fastidious. An entrance, not an arch of triumph, is sufficient for the modern capital. The stranger, when within that gate, may ascend at once by the new road winding up the Pincian mount, and enjoy from that eminence the view of a city, which, whatever may be the faults of its architectural details, is, when seen in the mass, incomparably the handsomest in the world\*. The pure transparent sky above him will seem made, as it were, to give brilliancy to the magnificent prospect below. The new climate will indeed add much to his delight; for although amongst those branches of the Appennines, which approach within forty miles of the city, he may have been chilled by the rigours of a Lombard sky, he is no sooner in the plain of the Tyber, than his spirits expand in an atmosphere, which, in many seasons, preserves an unsullied lustre and exhilarating warmth from the rains of autumn to the tempests of the vernal equinox. What has been said and sung of the tepid winter of Italy, is not

intelligible to the north of Rome; but in that divine city, for some transport may be allowed to the recollection of all its attractions, we assent to the praises of Virgil, and feel his poetry to have spoken the language of truth.

*'Hic ver assiduum atque alienis mensibus æstas.'*

This must have been written at Rome. The banks of his frozen Mincio would have inspired no such rapture\*. But not the superb structures of the modern town, nor the happy climate, have made Rome the country of every man, and 'the city of the soul.' The education which has qualified the traveller of every nation for that citizenship, which is again become, in one point of view, what it once was, the portion of the whole civilized world, prepares for him at Rome enjoyments independent of the city and inhabitants about him, and of all the allurements of site and climate. He will have already peopled the banks of the Tyber with the shades of Pompey, Constantine, and Belisarius, and the other heroes of the Milvian bridge. The first footstep within the venerable walls will have shown him the name and the magnificence of Augustus, and the three long narrow streets branching from this obelisk, like the theatre of Palladio, will have imposed upon his fancy with an air of antiquity congenial to the soil. Even the mendicants of the country, asking alms in Latin prayers, and the vineyard gates of the suburbs, inscribed with the ancient language, may be allowed to contribute to the agreeable delusion. Of the local sanctity which belongs to Athens, Rome, and Constantinople, the two first may be thought to possess, perhaps, an equal share. The latter is attractive chiefly for that site which was chosen for the retreat and became the grave of empire. The Greek capital may be more precious in the eyes of the artist, and, it may be, of the scholar, but yields to the magnitude, the grandeur, and variety of the Roman relics. The robe of the Orientals has spread round Athens an air of antique preservation, which the European city and the concourse of strangers have partially dispelled from Rome. But the required solitude may be occasionally found amongst the vaults of the Palatine, or the columns of the great Forum itself. Ancient and modern Rome are linked together like the dead and living criminals of Mezentius. The present town may be easily forgotten amidst the wrecks of the ancient metropolis; and a spectator on the tower of the capitol may turn from the carnival throngs of the Corso, to the contiguous fragments of the whole city, and not behold a single human being. The general effect of such a prospect may be felt by any one; and ignorance may be consoled by hearing, that a detailed examination must be made the study rather of a life than of a casual visit."

The next subject is ancient Rome, and a dissertation upon former annotators. The destruction of the city is commented upon at length. Alaric

sacked the city, and despoiled many edifices. Much injury was done by Reumer in 472, in indulging the "Barbarians, Arians, and Infidels," in plunder. "To Vitiges, who came down on Rome like a raging lion, must be ascribed the destruction of the aqueducts." Procopius affirms, that he did burn "not a small part of the city." The Lombards in 578 and 593, and Astolphus in 754, were the last that entered Rome till 896, when it was taken by Barbarians. Religious fanaticism also injured the city greatly. The sale of idols and destruction of temples, and the using of materials for new buildings, left few vestiges of the ancient worship. The baths also owed their destruction to piety; and those of Diocletian and Caracalla showed marks of violence. Churches and temples were transformed, and columns rent from one place to fill another: statues were ground down for cement.

"We may conclude from a passage of Tacitus, that so early as the reign of Vitellus, a work belonging to the time of the republic was a rare object. The fire and civil war which destroyed the Capitol during that reign; that which raged for three days and three nights under Titus; the conflagration in the thirteenth year of Trajan, which consumed a part of the Forum, and of the Golden House of Nero, must have contributed to the obliteration of the ancient city. The repeated notices of inundation of the Tyber will be seen to form part of these melancholy notices of the declining capital; and the decay of the city was hastened not only by these natural evils, but by the violence of hostile conflicts within the walls."

The Greek soldiers flung down the statues from the mole of Hadrian on their assailants, and Belisarius used many materials for rebuilding the walls. Pestilence, famine, and the Lombards, reduced the population, and made a solitude of many parts of the city. A lament is here inserted on the retrograde fortune of Rome; one line of which we shall extract, as it has the peculiarity of being the same read backwards or forwards—

*"Roma tibi subito motibus ibit amor."*

"The Emperor Henry IV, the troops of the Pope's nephew Rusticus, and the Normans of Robert Guiscard, were more injurious to the remains of Rome, from 1082 to 1084, than all the preceding barbarians of every age. The great earthquake, in 1349, may have been more pernicious than human violence; and appears, from Petrarch's and other authorities, to have thrown down some of the ancient monuments. The sack of Rome, by the troops of Charles V, has been loudly proclaimed more detrimental than that of the Goths. The last recorded destruction was that of the arch on the *corse*, by Alexander VII."

(To be concluded in our next.)

\* "Donatus prefers the site, the streets, and, as far as the church of St. Peter's is considered, the edifices of the modern to those of the ancient city. *Roma Vetus*, lib. i. cap. 29. The town is much improved since the time of Urban VIII, to whom Donatus dedicated his work."

\* "Rome had fallen, when Rutilius said of her climate,

*'Vere tuo nunquam mulceri desinit annus  
Delicia que tuas victa tuetur hyems.'*

Cl. Rut. Num. Iter."



*Endymion: a Poetic Romance.* By John Keats.

(Concluded from our last, p. 115.)

AFTER awaking from the slumber into which he had fallen on the departure of Diana, Endymion commences a pilgrimage through the "vasty deep:" in the course of his wanderings he meets with a solitary man, who afterwards relates his adventures, which consist chiefly of his transformation from youth to age, by Circe, as the consequence of having freely indulged in her enchanting luxuries. In this state of premature debility he is doomed to remain, until released by the appearance of a young stranger. The meeting with Endymion convinces the old man that his hour of freedom is at hand. The anxious desire of liberty, and almost maddening anticipation of its possession, expressed by Glaucus, after having been spell bound for a thousand years, is described with considerable spirit. Indeed the whole passage will strongly remind the reader of the rapturous exclamations of Ariel, when promised his freedom by Prospero.

"Thou art the man! Now shall I lay my head  
In peace upon my watery pillow: now  
Sleep will come smoothly to my weary brow.  
O Jove! I shall be young again; be young!  
O, shell-borne Neptune, I am pierc'd and stung  
With new-born life! What shall I do? Where go,  
When I have cast this serpent-skin of woe?—  
I'll swim to the syrens, and one moment listen  
Their melodies, and see their long hair glisten;  
Anon upon that giant's arm I'll be,  
That writhes about the roots of Sicily;  
To northern seas I'll in a twinkling sail,  
And mount upon the snortings of a whale  
To some black cloud; thence down I'll madly  
sweep  
On forked lightning, to the deepest deep,  
Where through some sucking pool I will be hurld  
With rapture to the other side of the world!  
O, I am full of gladness! sisters three,  
I bow full hearted to your old decree!  
Yes, every god be thank'd, and power benign,  
For I no more shall wither, droop, and pine.  
Thou art the man!"

The fourth book opens with the following invocations to the muse of Britain:—

"Muse of my native land! loftiest muse!  
O first-born on the mountains! by the hues  
Of heaven on the spiritual air begot:  
Long didst thou sit alone in northern grot,  
While yet our England was a wolfish den;  
Before our forests heard the talk of men;  
Before the first of Druids was a child;—  
Long didst thou sit amid our regions wild,  
Rapt in a deep prophetic solitude.  
There came an eastern voice of solemn mood:—  
Yet wast thou patient. Then sang forth the Nine,  
Apollo's garland:—yet didst thou divine  
Such home-bred glory, that they cried in vain,  
'Come hither, Sister of the Island!' Plain  
Spake fair Ausonia; and once more she spake  
A higher summons:—still didst thou betake  
Thee to thy native hopes. O thou hast won  
A full accomplishment! The thing is done,  
Which undone, these our latter days had risen  
On barren souls. Great Muse! thou knowst what  
prison

Of flesh and bone, curbs, and confines, and frets  
Our spirit's wings: despondency besets  
Our pillows; and the fresh to-morrow morn  
Seems to give forth its light in very scorn  
Of our dull, uninspir'd, snail-pac'd lives.  
Long have I said, how happy he who shrives  
To thee! But then I thought on poets gone,  
And could not pray:—nor can I now—so on  
I move to the end in lowliness of heart.—"

The following passage, descriptive of the aerial passage of Endymion, accompanied by Diana, contains some beautiful lines:—

"The good-night blush of eve was waning slow,  
And Vesper, risen star, began to throe  
In the dusk heavens silvery, when they  
Thus sprang direct towards the Galaxy.  
Nor did speed hinder converse soft and strange—  
Eternal oaths and vows they interchange,  
In such wise, in such temper, so aloof  
Up in the winds, beneath a starry roof,  
So witless of their doom, that verily  
'Tis well nigh past man's search their hearts to see;  
Whether they wept, or laugh'd, or griev'd, or  
toy'd—

Most like with joy gone mad, with sorrow cloy'd.  
Full facing their swift flight, from ebony streak,  
The moon put forth a little diamond peak,  
No bigger than an unobserved star,  
Or ting point of fairy scymetar;  
Bright signal that she only stoop'd to tie  
Her silver sandals, ere deliciously  
She bow'd into the heavens her timid head.  
Slowly she rose, as though she would have fled,  
While to his lady meek the carian turn'd,  
To mark if her dark eyes had yet discern'd  
This beauty in its birth—Despair! despair!  
He saw her body fading gaunt and spare  
In the cold moonshine; straight he seiz'd her wrist;  
It melted from his grasp: her hand he kiss'd,  
And, horror! kiss'd his own—he was alone.  
Her steed a little higher soar'd, and then  
Dropt hawkwise to the earth."

The measure of this poem, which is nearly allied to that of Chaucer, frequently reminds us of Mr. Hunt's "Rimini," though many of the faults so justly attributed to that author, have been avoided in the present work. Indeed, with the exception of two passages, we are induced to give our most unqualified approbation of this poem: and, first,

— "The sleeping line,  
Couch'd in thy brightness, dream of fields divine."

This may be a very happy thought, and extremely poetical; but in our finite judgment, the giving to the brute creation one of the greatest and most glorious attributes of a rational being, is not only very ridiculous, but excessively impious. And from the following passage we dissent most decidedly, as we feel persuaded, that genius, like that possessed by Mr. K., may with safety venture in the highest walk of poetry:—

— "O 'tis a very sin  
For one so weak to venture his poor verse  
In such a place as this. O do not curse,  
High Muses! let him hurry to the ending."

*Chemical Amusement; comprising a Series of curious and instructive Experiments in Chemistry, which are easily performed,*

*and unattended by danger.* By Frederick Accum. 8vo. pp. 191.

MR. ACCUM has in this work brought together the greatest number of curious and entertaining experiments we have yet seen, though but little merit can be claimed on the score of originality; indeed, one of the greatest advantages likely to result from a work of this nature, is, to render the experiments sufficiently plain and intelligible, to fix the attention of the young student; and this will lead him on to deeper and more scientific research. With the exception of the *rationale* attached to each experiment, Mr. A.'s work is nothing more than a judicious compilation; comments, therefore, on each article (many of which have frequently been before the public) would be superfluous; we shall therefore content ourselves with selecting a few of the most pleasing and instructive, the exhibition of which requires neither expensive apparatus, nor profound chemical knowledge:—

"To change a blue fluid red, by the air respired from the lungs.

"Add to a tablespoonful of water (in a wine glass) a sufficient quantity of tincture of cabbage to tinge it slightly blue, and blow through the coloured water the breath from the lungs, by means of a quill, or tobacco-pipe, dipping into the fluid. The bubbles of air expired, whilst passing through the water, will speedily produce the reddening effect, because the air respired contains carbonic acid."

"To render bodies luminous in the dark, so as to give a sufficient light to show the hour on the dial of a watch, at night.

"If a four or six-ounce phial, containing a few ounces of liquid phosphorus, be unstopped in darkness, the vacuous space in the bottle emits a sufficient light for showing the hour of the night, by holding a pocket-watch near it. When the phial is again corked the light vanishes, but re-appears instantly on opening it. In cold weather, it is necessary to warm the bottle in the hand before the stopper is removed: without this precaution it will not emit light. Liquid phosphorus may likewise be used for forming luminous writings, or drawings; it may be smeared on the face or hands, or any warm object, to render it luminous; and this is in nowise hazardous. If rubbed on the face, taking care to shut the eyes, the appearance is most hideously frightful; all the parts appear to be covered with a luminous lambent flame, of a bluish-white colour, whilst the mouth and eyes are depicted as black spots."

"Easy method of breaking glass in any required direction.

"Dip a piece of worsted thread into spirit of turpentine, wrap it round the glass in the direction that you require it to be broken, and then set fire to the thread; or, apply a red-hot wire round the glass, and if it



does not immediately crack, throw cold water on it, whilst the wire remains hot.

"By this means, glass that is broken may often be fashioned and rendered useful for a variety of purposes."

"To set a combustible body on fire by the contact of cold water.

"Fill a saucer with water, and let fall into it a piece of potassium, of the size of a peppercorn (which is about two grains). The potassium will instantly become red-hot, with a slight explosion, and burn vividly on the surface of the water, darting at the same time from one side of the vessel to the other, with great violence, in the form of a red-hot fire-ball."

"Vivid combustion of three metals when brought into contact with each other.

"Mix a grain or two of potassium with a like quantity of sodium. This mixture will take place quietly; but if the alloy of these two bodies be brought into contact with a globule of quicksilver, the compound, when agitated, instantly takes fire, and burns vividly."

"Illustration of the production of gas lights.

"To imitate in miniature the production of gas lights, put common coal into the bowl of a tobacco-pipe; cover the coal closely with clay, made into a stiff lute, or paste, with water; and when the clay is dry, put the bowl of the pipe into the fire, and heat it gradually. In a few minutes, a stream of carburetted hydrogen gas will issue from the end of the tobacco-pipe, accompanied with an aqueous fluid, and a tenacious oil or tar. The gas may be set fire to with a candle, and will burn with a bright flame. When no more gas is disengaged, there will be found, in the bowl of the pipe, the coal, deprived of its bituminous matter, or coke."

*Claremont: a Poem.* By Thomas Harral. Small 4to. pp. 16. 1818.

AMONGST the various eulogies upon the late Princess Charlotte that have come within our observation, we are happy to present our readers with some selections from Mr. Harral's *Claremont*. It is a short poem, but possesses considerable fancy and interest, and has the merit of being (very unlike most of the other panegyrics on our late beloved princess,) independent of the claim of affection evinced on such a popular subject of regret. *Claremont*, as a poem, would be read with pleasure. The influence of the changing season upon a beautiful oak at *Claremont*, is blended with the address to her who also graced the scene, and is made the vehicle for observing upon her laudable love of nature and retirement. The oak is rent by lightning, and all its strength and glory levelled by the momentary shaft: thus also were a nation's hopes overthrown! The allegory is impressive and poetical:—

It was the loveliest ev'ning of the year!  
The bean-field's blossom, and the poet's flower—  
The rose of Yemen—mingled perfumes rich;  
The distant low of cattle, on the gale,  
Breath'd soft and mellow; and the song—  
The latest song of eve—was faintly heard.  
From forth my chamber, op'ning to the west,  
I saw, in light subdu'd, the orb of day,  
Then verging to repose. I mark'd his slow  
Descent! A moment more, and all his rays,  
In all their splendour, sank beneath the wave!  
Yet shone the sky with many a glowing tint  
Of gold and purple, glorious to the eye,  
In promise fertile of the morrow's dawn.

The moon had risen, and, with milder beam,  
Illum'd the arch of heaven. Her tender light  
Diffused a soft and balmy spell around:—  
All nature slept in quietness and peace.  
How tranquil, how delightful, was the view!  
How bright, yet how serene, the firmament!  
See how those worlds of light pursue their course  
In trackless radiance, through the vast expanse.

Joy'd not the lovely mistress of the scene,  
As with her lord she sped the morning walk,  
And saw that all was happy in her care?  
Joy'd not that favour'd youth, as on his arm  
His soul's delight in wedded rapture hung?  
O, yes! their full eyes, rais'd to heaven, declar'd  
The heart's rich feeling—nature's purest glow!

Honour'd in age, a venerable Oak,  
The forest's stately king, rear'd high his head,  
And widely spread his noble branches round.  
A thousand summers might have thrown their beams,  
A thousand winters might have shed their snows,  
On his unbending strength; but firm he stood,  
As though unnumber'd ages yet might roll,  
And leave him still rejoicing in his pride!—  
Beneath this ancient tree, in sweet repose—  
The heart's lov'd converse—sat the royal pair,  
And hail'd and bless'd its dear delightful shade!

Claremont, how sweet thy vales at this mild hour!  
How sweet beneath thy time-proud oak to sit,  
When nature's minstrels trill the evening lay,  
And sooth, with unbought melody, the soul!  
O, envied, honour'd pair! how swift the hours  
Of bliss, of love, of bland affection, fly!  
A few short years, and every graceful smile—  
Those now so full of life, and bounding health,  
And young ambition;—all shall sink in death—  
Shall moulder in the darkness of the grave.

Rapid, as thought's transition, burst the storm;  
The lurid lightning glar'd; the thunder roll'd;  
Darkness and desolation roam'd abroad;  
The night-bird scream'd; the troubled watch-dog  
howl'd;  
And Nature, shudd'ring in convulsion, with'd!—  
Shelter'd that ancient oak the princely pair?  
Ah, no! I saw them flee! the lightning's flash  
Disclos'd the dire event! Heav'n's fiercest bolt  
Had struck the dear belov'd one to the earth,  
And all that erst was gen'rous, kind, and good,  
And all that erst was lovely, breath'd no more!

Another flash!—I saw that honour'd oak:  
The bolt of heaven had reft his fairest limb,  
And hurl'd the beauteous ruin o'er the plane;  
His trunk, alone, of all his pride remain'd;  
Branchless and bare, and shatter'd to the stem.

## Original Correspondence.

### THE CALEIDOSCOPE.

To the Editor of the Literary Journal.

SIR,—Trusting to the praiseworthy zeal with which you have entered into every sub-

ject connected with the Kaleidoscope, I have been induced to trouble you with the following hints for improving that very amusing instrument.—Petals of flowers afford a most beautiful substitute for stones in the object end of the tube; and the only objection to their general use, is the rapid decay which usually takes place: to obviate this, nothing more is necessary than to immerse the flower in alcohol, and, after drying, it will retain its otherwise short-lived beauty for a very considerable period. Another method of increasing the effect produced by this instrument is, to insert a small piece of twisted glass, of the same length as the diameter of the tube, but sufficiently loose to fall with the slightest motion: this will give the effect of a star twisted in its edges, in the most delicate manner\*.

Yours, &c.

B. D.

### CALEIDOSCOPE, OR CATHETISCOPE.

To the Editor of the Literary Journal.

SIR,—Observing in your Journal of last week an excellent description of the CALEIDOSCOPE, which is constructed on a long well-known principle of catoptrics, or science of vision by reflection: and it is also nearly described, with other phenomena of reflecting mirrors, in the Polygraphic Dictionary, printed in the year 1735, under the article MIRRORS. And, what I should call a CATHETISCOPE, is described there, verbatim, as follows:—"3th. If two looking-glasses be joined at an angle, the eye placed within that angle will see the image of an object, placed within the same, as often repeated as there may be *catheti* (or sides) drawn, determining the places of the images, and terminated without the angle. Hence, as the more *catheti*, terminated without the angle, may be drawn, as the angle is more acute; the acuter the angle, the more numerous the images."

If you think this worthy of a place in your valuable Journal, I have no doubt you will undeceive many who consider the discovery entirely new.

I am your obedient Servant,

JOHN FILDES.

73, Margaret Street, Cavendish Square,  
May 14th, 1818.

P. S. I am of opinion, that a name that describes the mechanism of an instrument, is better than that which describes its properties or effects.

### COLOURS FOR ROOMS.

To the Editor of the Literary Journal.

SIR,—Your readers have to thank you for the insertion of several observations on Colours for Female Dress, a subject of inquiry which I shall be very glad to see further pursued; but give me leave to suggest, that another subject, highly deserving of your regard, and of the ingenuity and reflections of your correspondents, is THE COLOURS FOR ROOMS. I apprehend that there is at present a very false taste prevalent upon this matter, (I allude to the red colours so much in use); and I will add, that on this, as upon

\*The glass is such as is used for the making of artificial cascades, and may be purchased at any glass-shop.



so many other occasions, false taste is attended with some very serious mischiefs. The question, in the view I take of it, belongs to the consideration, as well of the Optician as of the Painter; and it will give me much pleasure to see the investigation pursued in your useful and delightful publication, under the twofold aspects of science and of taste.

I am, &c.

DOMESTICUS.

### FLOWERS IN ROOMS.

To the Editor of the Literary Journal.

SIR,—The existing taste for turning our apartments into conservatories, and particularly for bringing forth the treasures of the natural Flora to decorate, and, as it is thought, to purify, our midnight assemblies, has always appeared to me to be irreconcilable with what modern science has taught us concerning the physiology of vegetables. Either I misapply, or misunderstand, the doctrine of botanists and chemists, or the fashionable world very much misapplies the resources of the florist and nurseryman. This is an opinion which I have long wished to offer to public examination; but I am at length spurred to the writing of this letter, by the language which I find in the *Morning Post*, upon occasion of recording the late brilliant entertainment at Gloucester House. There, the historian of the "assemblies" of the metropolis ventures into so decided an expression of the virtues attributed to collections of vegetables in the interior of our houses, that I am provoked to join issue with him without delay, and thus submit the question fairly to the decision of your readers.

"This suite (the lower suite) of rooms was refreshed," says my authority, "by a very excellent distribution of the choicest plants and flowers." Now, my question is, Were the rooms really "refreshed" by the plants and flowers distributed?

Nothing can be more clear than the interest which a certain set of tradesmen have in the maintenance of the taste alluded to, and the errors of calculation, if there are any; but this is a tribunal from which our appeal to that of the philosopher is equally certain. By the way, I should very much like to hear Mr. Brande, or Sir James Smith, deliver his opinion upon the point, in the course of one of their lectures at the Royal Institution.

If there are any who think that the mere approbation which the fashionable world bestows upon the existing practice is an argument in the smallest degree conclusive in its favour, the answer to such is easy, and almost too obvious to be uttered without an apology. There is nothing, we well know, too monstrous, too unnatural, too hurtful, nor too mistaken, for fashion to sanction, nay, to applaud, "to the very echoes."

I am, &c.

DANIEL DUBIOUS.

### "THE DEVIL'S WALK."

To the Editor of the Literary Journal.

SIR,—I send you a manuscript copy of the "Devil's Walk," BY PORSON, which, although differing from the one published in the Literary Journal, I believe to be the genuine piece. As to the report of Messrs. Coleridge and Southey being the authors, I rather think it will be dis-

covered to be unfounded; or, if they had any concern in the production, it was only by adding those stanzas which are not in the MS. sent herewith, but are in the copy printed in the Literary Journal\*.

I am, sir, &c.

H. N.

Kentish Town, April 30th, 1818.

### "THE DEVIL'S WALK."

From his brimstone bed at break of day

The Devil a walking is gone,

To visit his snug little farm of the Earth,

And see how his stock gets on.

And over the hill, and over the dale,

He rambled, and over the plain;

And backwards and forwards he switch'd his long tail,

As a gentleman switches his cane.

And pray how was the Devil drest?

Oh! he was in his Sunday's best;

His coat was black, and his breeches were blue,

With a hole behind that his tail went through.

He saw a lawyer crushing a viper

On a dunghill near his own stable;

And the Devil was pleas'd, for it put him in mind Of Cain and his brother Abel.

He saw an apothecary on a white horse,

Ride by on his vocations;

And the Devil he laugh'd, for he thought he beheld

His friend Death in the Revelations.

He saw a cottage with a double coachhouse,

A cottage of gentility;

And the Devil was tickled, for his darling vice

Is pride which apes humility.

He went into a rich bookseller's shop,

Quoth he, "We are both of one college;

For I sat myself like a cormorant, once,

Hard by the Tree of Knowledge."

As he passed by Cold Bath Fields, he saw

A solitary cell;

And the Devil he paus'd, for it gave him a hint

For improving his prisons in hell.

Down a river did glide, with wind and tide,

A pig with vast celerity;

And the Devil he chuck'd, for he saw with a smile,

How it cut its own throat, and he thought all the while

On England's commercial prosperity!

He saw General Gascoigne's burning face,

Which fill'd him with consternation;

And back to hell his way he did take:

For the Devil he thought (by a slight mistake)

'Twas the General Conflagration.

### THEATRICAL CRITICISM.

To the Editor of the Literary Journal.

SIR,—Allow me to say, that the observations in your last Number on the *Sorrows of Werter* are not written with much elegance. To call Liston's *vis comica* a comical "mug," appears like vulgar slang. Besides, they are wrong in point of fact. The *Sorrows of Werter* (although, in my opinion, a very clever burlesque) was vociferously driven from the stage, and did not appear after the third night. Excuse the freedom I use, and believe me, on other points,

Your great admirer,

W. B.

### BANKS FOR SAVINGS.

To the Editor of the Literary Journal.

SIR,—The bill for the amendment of the Banks for Savings' Act has had a clause

\* See Literary Journal, No. 1.

tacked to it, in its progress through the House of Commons, which will effectually annihilate those most excellent and useful institutions, if permitted by the friends of those establishments to remain.

It is a clause empowering the magistrates, in their Quarter-Sessions, to call for the rules of any bank, at any time, to make any alteration, by expunging any clause they may think fit; applying this equally to those banks which are already instituted as to such as may be hereafter established; conferring a power upon these gentlemen to alter completely the nature of the contract upon which the contributors have agreed to place their money in these institutions. As the law stands, every possible useful check is obtained. By obliging every bank to file a copy of their rules with the clerk of the peace, it is seen whether the act has been complied with; if they have not, the institution cannot be entitled to the benefits the legislature meant to confer upon such as did so comply; and if they should contain any thing obnoxious to the law, surely it is strong enough to reach them.

The truth is, and it is stated seriously, and without any disrespect, that there is no end to the love of meddling on the part of the gentlemen who take the lead in the Quarter-Sessions in most counties; they wish to have a finger in every pie; but I can venture to assert, that if this clause is passed as part of the bill, these most deservedly popular institutions will not only cease to increase, but nine-tenths of the persons who have already contributed will withdraw their deposits, not choosing to subject their gains to the will of the magistrates assembled in Quarter-Sessions.

I trust the attention of the friends to Saving Banks, both in and out of Parliament, will be speedily turned to this important clause.

Your obedient Servant,

A TRUSTEE.

### MATRIMONY.

UPWARDS of three centuries ago the husband thus addressed his wife on taking her, as now, by the right hand:—"I, N. *undersygne* the N. for my wedded wyfe, for beter, for worse, for richer, for poorer, yn sekness and in helthe, tyl deth us departe, (not 'do part,' as we have erroneously rendered it—the ancient meaning of 'departe,' even in *Wickliffe's* time, being 'separate') as holy church bath ordeyned, and therto I plygth the my trowthe." The wife replies in the same form, with an additional clause, 'to be buxom to the tyl deth us departe.' So it appears in the first edition of the "Missal for the use of the famous and celebrated church of Hereford, 1502," fol. In what is called the *Salisbury Missal*, the lady promised a more general obedience, 'to be bonere\* and buxom in bedde and at the borde.' Edit. Wayland, 1554, 4to.†

\* "Bon air," French; whence our English "debonair." "Debonair" sometimes means "genteel," but, at others, "cheerful," "agreeable," "good-tempered."

† Buxom, blythe, and debonair;

Or, "debonair" always implies "a cheerful gentility." Johnson overlooks the second meaning of the term, and erroneously represents the French original as being spelt "debonnaire."

† Dibdin's "Bibliographical Decameron."



POSSIBLE VARIATIONS  
OF THE STRUCTURE OF  
**THE CALEIDOSCOPE,**  
(TRIGONOSCOPE, TRIASCOPE, TETRASCOPE,  
AND HEXASCOPE.)

By P. M. Roget, M.D. F.R.S., &c.

To the Editors of the *Annals of Philosophy*.  
Bernard-street, Russell-square, April 3, 1818.

GENTLEMEN,—The amusing optical instrument for which Dr. Brewster has lately procured a patent, and to which he has given the very appropriate name of *CALEIDOSCOPE*, admits, as stated in the specification, of various forms of construction. Those composed of more than two mirrors, and which may be denominated *Polygonal Kaleidoscopes*, have not, however, been so particularly noticed by the inventor, as their superior practical utility, when applied to the arts, would seem to deserve. Some inquiry into the principles on which they should be constructed may, therefore, be not unworthy of occupying a place in your Journal.

The principle of the instrument, in its common or simplest form, is the formation of a series of images disposed in the circumference of a circle by the multiplied reflections of a set of objects from two plane mirrors inclined at a certain angle. It is evident, that in order to obtain a regular appearance throughout the field of view, this angle must be an equal division of the circumference, otherwise a broken portion of a sector of the circle will present itself at the opposite part of the field from that which the objects themselves occupy. It is not quite so obvious, however, that this angle must not merely be an aliquot part of the circumference, but that it must also divide the semi-circle equally. If this latter condition be not observed, portions of the images at the extreme parts will not coalesce, but will overlap and confuse each other. This will be apparent, by considering what takes place when the angle is  $120^\circ$ ,  $72^\circ$ ,  $40^\circ$ , &c. which are the third, fifth, ninth, &c. parts of the whole circumference. The field is, indeed, regularly divided into this number of sectors: but the images of the objects near the edges of the mirrors, occurring in pairs, will not coalesce when followed round the circle. If  $MM^*$ , for example, be the edges of the mirrors seen in the direction of the line of their intersection, the images of  $a$  and  $b$ , if the divisions of the circle be an odd number, as five, will occur together on both sides of the radius  $R$ , opposite to the interval between the mirrors. On the other hand, when this number is even, as six, similar images coalesce, and the optical illusion is perfect†.

In the *Polygonal Kaleidoscopes*, or those in which a number of plane mirrors are disposed along the sides of a polygon, so as to form a hollow prism, which repeat the reflections in every direction, and present the appearance of an extended plane instead

of a circular field of view, we are restricted by the above condition to a very limited number of arrangements. It excludes, in the first place, all angles above  $90^\circ$ , and, therefore, all polygons having more than four sides. The square and the rectangle are the only four-sided figures which will afford regular appearances. Triangles, therefore, alone remain; and the particular triangles can only be such as are formed with angles of  $90^\circ$ ,  $60^\circ$ ,  $45^\circ$ , or  $30^\circ$ , which are the quotients of  $180^\circ$ , divided by two, three, four, and six; other aliquot parts of the semi-circle being excluded by the necessary condition, that the sum of the three angles must be equal to  $180^\circ$ . We are, therefore, limited to the three following species of triangles, which are represented in the margin. The first has each of the angles equal to  $60^\circ$ ; the second has one of  $90^\circ$ , and the two others of  $45^\circ$  each; and the third has angles of  $90^\circ$ ,  $60^\circ$ , and  $30^\circ$ . Let us now inquire into the effects resulting from each of these combinations.

The *Square Kaleidoscope*, composed of four mirrors, produces by no means so pleasing an effect as the others; because the regularity of form is in general most apparent in one direction only, and the images arrange themselves in stripes, without any extended lateral connexions. Of the *Triangular Kaleidoscopes*, the first, having for the base of the prism an equilateral triangle, produces very regular appearances of images, disposed in three lines, crossing each other at angles of  $60^\circ$  and  $120^\circ$ , and, therefore, presenting connected triangles. The instrument, in this form, might be distinguished by the name of *Trigonoscope*, or, more shortly, *Triascope*. The second triangle, which may be taken as the base of the prism, is the right-angled isosceles triangle; that is, as may be perceived by the figure, a triangle composed of two contiguous sides, together with the diagonal of a square. This construction divides the field of view into regular squares, which, by their perfect symmetry, compose very beautiful arrangements; and the instrument, under this form, may be denominated a *Tetrascope*, since the predominant character of the appearances it exhibits is that of images grouped together by fours, and symmetrically disposed about the sides and angles of squares. The third mode of construction, which takes for its base the half of an equilateral triangle, resulting from its division by a perpendicular from the vertex to the base, as is seen in the third figure, affords also appearances of great beauty. The predominant form is the hexagon, and the images are grouped together in compartments of this figure; a circumstance which may entitle this variety of the instrument to the appellation of *Hexascope*; for although hexagonal arrangements also occur in the field of the triascope, they are by no means so striking to the eye, or give so exclusively the character of symmetry, as those which are conspicuous in the construction now described.

As a plane surface of indefinite extent admits of subdivision by regular polygons of the same kind only in three ways, namely, by triangles, by squares, and by hexagons, so each of these modes of division is the result of a separate arrangement of three plane mirrors, namely, by the *Triascope*, the

*Tetrascope*, and the *Hexascope*. Of these, the last two appear more especially calculated for affording assistance to artists in suggesting ornamental patterns. All the *Polygonal Kaleidoscopes*, indeed, have a material advantage over the common one, in the greater extension they give to the field of view. This field would, in theory, appear to be infinite, but, in practice, it soon becomes limited, from the great loss of light attendant on repeated reflections. With glass mirrors, the light still more rapidly diminishes from the polarisation it receives by being subjected to so many reflections from planes of different relative inclinations. This latter inconvenience might, however, be obviated, by employing metallic reflectors. More light being reflected in proportion as the incident rays are more oblique, the instruments above described should be of sufficient length to allow of great obliquity of reflection, and thus afford more numerous repetitions of images before the diminution of light renders them invisible. On this account the mirrors should be at least nine or ten inches long, to a breadth of about one inch, in order to produce a sufficient effect. The illumination is further extended by giving the instrument the form of a truncated pyramid, instead of a prism, with the aperture for the eye at the smaller end.

I am, Gentlemen,  
Your most obedient servant,  
P. M. ROGET.

**THE CALEIDOSCOPE.**

(Continued from our last, p. 123.)

WE intimated in our preceding Number, our design to pursue our remarks and citations on the *Caleidoscope*, and more especially with the several views:—1. To the assistance of the inquiry as to the claims of Dr. Brewster to its invention:—2. To the dissemination of a general acquaintance with the theory of its structure, so as to promote, perhaps, (at the same time with the general use of the instrument, such as it is now seen,) its future improvement and application to new purposes, the invention of other instruments and contrivances founded on the same optical principles:—and, 3. To point out its utility, public and private, placed, as it is, or as we trust it will be, in all hands, and before all eyes, in this empire, and in the world!

1. The *theory*, or optical principles of the invention, with the demonstrations, shall be given next week. At present, we confine ourselves to the history of the practical applications of the principle, prior to the date of DR. BREWSTER'S INVENTION OF THE *CALEIDOSCOPE*.\*.

\* The *Morning Chronicle* of Tuesday last, in a paragraph apparently derived, though inaccurately, from our statements in No. 8, undertakes to say, that Mr. Bradley's volume, "printed in one thousand seven hundred and ten, describes the invention *literally*, and gives a plate, by which any person might make the instrument." Our readers have now before them *complete* copies, both of Mr. Bradley's *description* and of his *plate*, and are, therefore, able to judge how far the one "*literally*" describes the *Caleidoscope*, and how far the other "*could enable any person to make it*." The truth is, that nothing is old but the *optical principle*; and we have the authority of the eminent optician, to whom we have before alluded, for saying, that the misfortune of Dr.

\* The figures will be given in our next Paper.—Ed.

† The above-mentioned condition also results from the mathematical formulae for calculating the number of images of an object situated between two plane mirrors, inclined to each other at a given angle. (See *Wood's Elements of Optics*, Prop. 14.)



1. The *optical principle*, as stated in our preceding Number, has long been familiar, and is thus reduced to terms:—"If an object be placed between two plane reflectors, inclined to each other, the images formed will be in the circumference of a circle, whose centre is the intersection of the two planes, and radius the distance of the object from that intersection." This proposition, which is extracted from one of our ordinary books on the science of optics, may equally be regarded as a description of the diagram copied from Dr. Brewster's specification, and inserted in our seventh Number, p. 105, figure 1†.

2. The first application of this optical principle, with which we are acquainted, is that by Mr. Bradley, described in the work referred to in our preceding Number, p. 118, and whose account we now proceed to transcribe, *entire* and *verbatim*:—

"Since the instrument I now design to treat of has afforded some pleasure to many of my acquaintance, I have been easily persuaded to make it public. It is of that

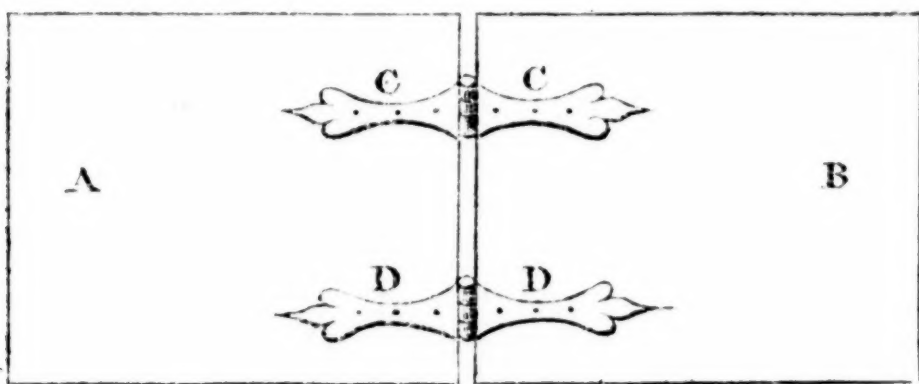
nature, that the best designers or draughtsmen may improve and help their fancies by it, and may with more certainty hit the humour of those gentlemen they are to work for, without being at the trouble of making many varieties of figures or garden-platts, which will lose time, and cause an unnecessary expense, which frequently discourages gentlemen from making up their gardens. In short, the charge of the instrument is so small, and its use so delightful and profitable, that I doubt not its favourable reception in the world.

"But to proceed:—We must choose two pieces of looking-glass of equal bigness, of the figure of a long square, five inches in length, and four in breadth; they must be covered on the back with paper or silk, to prevent rubbing off the silver, which would else be too apt to crack off by frequent use. This covering for the back of the glasses must be so put on, that nothing of it may appear about the edges on the bright side.

by viewing the Third Figure. The line A, where the glasses join, stands immediately over the centre of the circle, the glass B stands upon the line drawn from the centre to the point C, and the glass D stands upon the line leading from the centre to the point F: the glasses being thus placed, cannot fail to produce the complete figure we look for; and so whatever equal part of a circle you mark out, let the line A stand always upon the centre, and open your glasses to the division you have made with your compasses. If, instead of a circle, you would have the figure of a hexagon, draw a straight line with a pen from the point *c* to the point *d* in the second figure, and, by placing the glasses as before, you will have the figure desired.

"So likewise a pentagon may be perfectly represented, by finding the fifth part of a circle, and placing the glasses upon the outlines of it; and the fourth part of a circle will likewise produce a square, by means of the glasses, or, by the same rule, will give us any figure of equal sides. I easily suppose that a curious person, by a little practice with these glasses, may make many improvements with them, which, perhaps, I may not have yet discovered, or have, for brevity sake, omitted to describe.

Fig. 1.

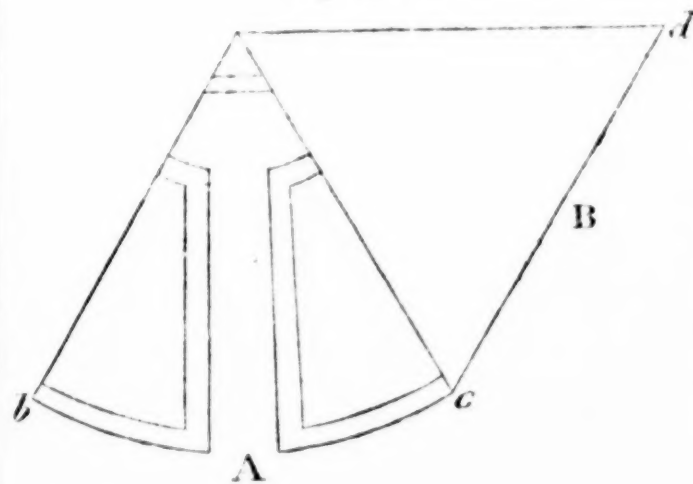


"The glasses being thus prepared, they must be laid face to face, and hinged together, so that they may be made to open and shut at pleasure, like the leaves of a book; as for example, the First Figure shows us the backs of the two glasses, A and B, joined together by hinges, C C and D D, so that they may be opened or shut to any part of a circle; and now the glasses being thus fitted for our purpose, I shall proceed to explain the use of them.

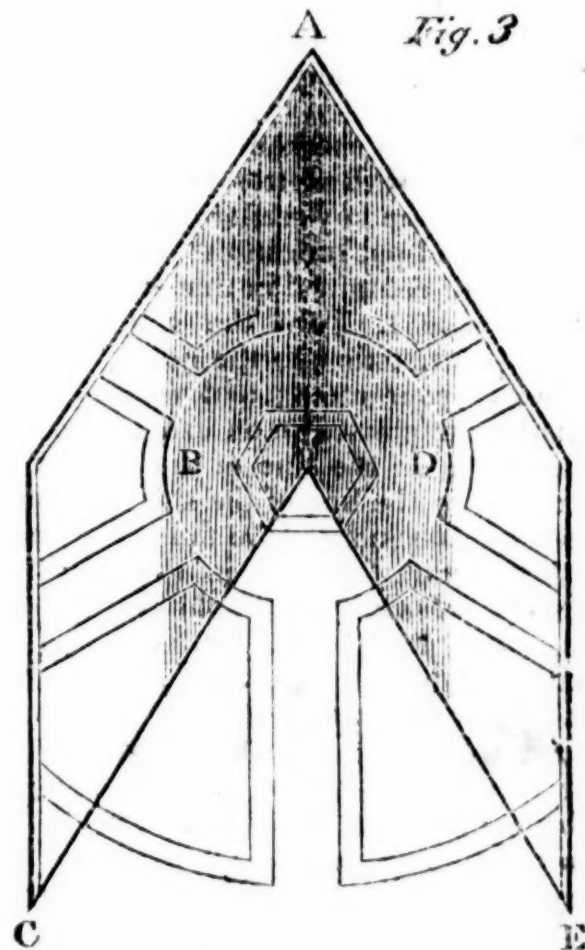
"Draw a large circle upon paper, divide it into three, four, five, six, seven, or eight equal parts; which being done, we may draw in every one of the divisions, a figure at our

pleasure, either for garden-platts or fortifications; as for example, in the Second Figure we see a circle divided into six parts, and upon the division marked A is drawn part of a design for a garden. Now, to see that design entire, which is yet confused, we must place our glasses upon the paper, and open them to the sixth part of the circle, (i. e.) one of them must stand upon the line *b*, to the centre, and the other must be opened exactly to the point *c*, so shall we discover an entire garden-platt in a circular form, (if we look into the glasses,) divided into six parts, with as many walks leading to the centre, where we shall find a basin of an hexagonal figure.

Fig. 2.



"We may more plainly see how the glasses ought to be placed upon the design,



"It next follows, that I explain how, by these glasses, we may from the figure of a circle, drawn upon paper, make an oval; and also, by the same rule, represent a long square from a perfect square. To do this, open the glasses, and fix them to an exact square; place them over a circle, and move them to and fro till you see the representation of the oval figure you like best; and so, having the glasses fixed, in like manner move them over a square piece of work till you find the figure you desire of a long square. In these trials you will meet with many varieties of designs. As for instance; the Fourth Figure, although it seems to contain but a confused representation, may be varied into above two hundred different representations, by moving the glasses over it, which are

Brewster is, that he has taken a patent for the principle which is old, and not for the application of the principle and total composition of the CALEIDOSCOPE\*, which, taken as a whole, is certainly new: and so far is Mr. Bradley's plate from being sufficient to enable any person to make a CALEIDOSCOPE, that the same gentleman assures us, that even Dr. Brewster's specification will not do, for any one who has not the Doctor's instrument before him. It is denied that the specification does really describe the instrument. Lastly, the date of the first edition of Mr. Bradley's book is 1717, and not 1710.

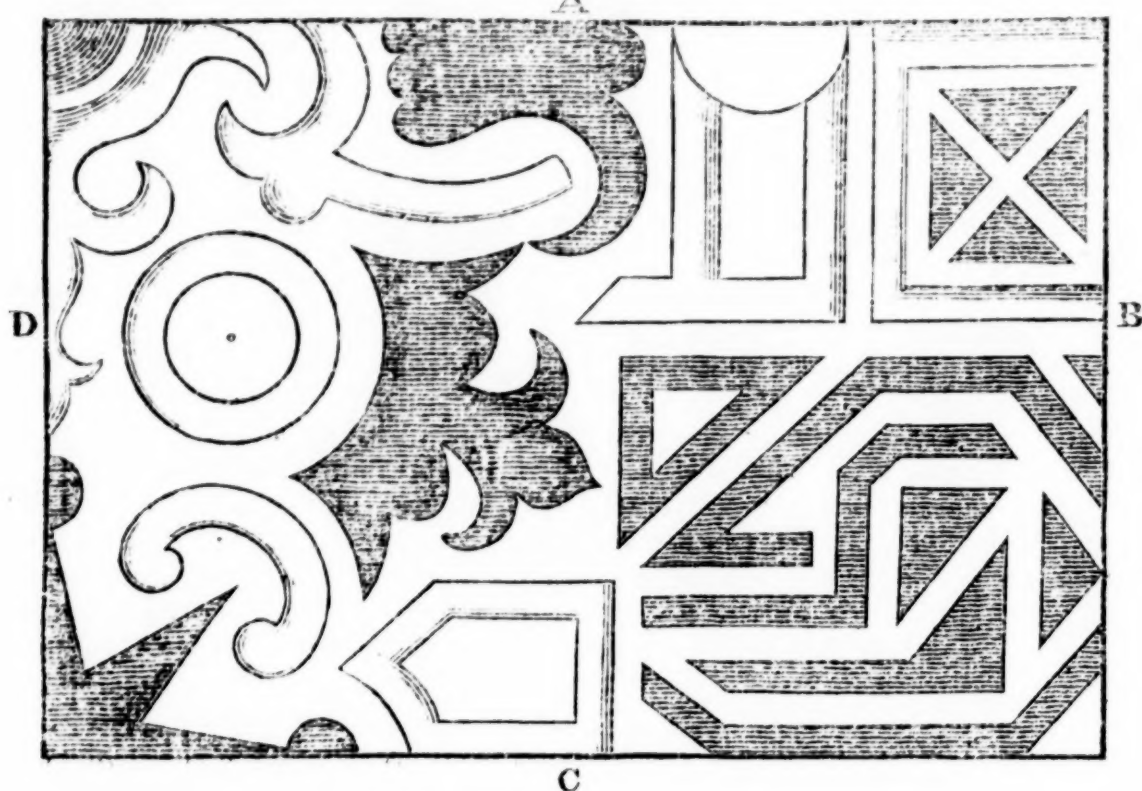
† Diagrams, immediately demonstrating the proposition, will be given in our next.

\* It is proper to add, that Dr. Brewster himself conceives that the optical principle of his instrument is as new as the rest.



opened and fixed to an exact square. In a word, from the most trifling designs, we may, by this means, produce some thousands of good draughts.

Fig. 4



"But, that the Fourth Figure may yet be more intelligible and useful, I have drawn on every side of it a scale, divided into equal parts, by which means we may ascertain the just proportion of any design we shall meet with in it.

"I have also marked every side of the Fourth Figure with a letter, as A, B, C, D, the better to inform my reader of the use of the invention, and put him in the way to find out every design contained in that figure.

"Example I. Turn the side A to any certain point, either to the north, or to the window of your room; and when you have opened your glasses to an exact square, set one of them on the line of the side D, and the other on the line of the side C, you will then have a square figure four times as big as the engraved design in the plate: but if that representation should not be agreeable, move the glasses (still opened to a square) to the number 5, of the side D, so will one of them be parallel to D, and the other stand upon the line of the side C, your first design will then be varied; and so by moving your glasses, in like manner, from point to point, the draughts will differ every variation of the glasses, till you have discovered at least fifty plans, differing from one another.

"Example II. Turn the side marked B, of the fourth figure, to the same point where A was before, and by moving your glasses as you did in the former example, you will discover as great a variety of designs as had been observed in the foregoing experiment; then turn the side C to the place of B, and, managing the glasses in the manner I have directed in the first example, you may have a great variety of different plans, which were not in the former trials; and the fourth side, D, must be managed in the same manner with the others; so that from one plan alone, not exceeding the bigness of a man's hand, we may vary the figure at least two hundred times; and so, consequently, from five figures of the like nature, we might show about a thousand several sorts of garden-platts; and if it should happen that the reader has any number of plans for

parterres or wilderness-works by him, he may, by this method, alter them at his pleasure, and produce such innumerable varieties, that it is not possible the most able designer could ever have contrived.

"And seeing I have given such directions in this chapter, as I hope may inform the curious of the use of this new invented instrument, I think it may not be improper to advertise, that the publisher of these papers is provided with glasses of several sizes, ready fitted up for the experiment, at the following prices: the small sort at *three shillings*, and the other at *five shillings*."

3. Mr. Bradley, in 1717, describes an instrument, in which the *optical principle* is applied; but the earliest account of the principle we have heard, is of the date of 1735, when it appeared in the *Dictionarium Polygraphicum*, 2 vols. 8vo. Lond. 1735. Art. *MIRROIRS*†.

4. Harris, 1775, gives an account, in his *Optics*, of the application of the principle to a sort of *show-boxes*, still in the shops of the Opticians, and to *Luminous Amphitheatres*, which, it seems, at the date cited‡, were, or recently had been, exhibited in England. Of these latter inventions, we shall give the particulars hereafter||.

(To be continued.)

#### IMITATION TEA AND COFFEE.

The adulteration of articles of human food is a practice of the most nefarious description, and which is carried on to an alarming extent. There is scarcely an article of ordinary consumption, but what is unlawfully

\* *New Improvements of Planting and Gardening*, &c. Part II. ch. 1. — See *LITERARY JOURNAL*, No. 8, p. 122.

† See the Letter of a Correspondent in our present paper.

‡ It should be observed, that Harris's work is a posthumous publication, and was perhaps written as early as 1758.

|| "A Treatise on the principles of the Kaleidoscope, and its application to the numerous branches of the fine and useful arts," is soon to be published by Dr. Brewster.

adulterated; and, in many cases, rendered destructive or injurious by the infamous and fraudulent practices of interested persons. Porter and ale, the universal beverage of the people of this country, are known to be frequently mixed with drugs of the most pernicious quality. Port wine, as it is called, and especially that sold at very low prices, is frequently manufactured from sloe juice, British brandy, and logwood. Gin, in order that it may have the *grip*, or have the appearance of being particularly strong, is adulterated with a decoction of long pepper, or a small quantity of aqua fortis, a deadly poison. These practices, however iniquitous in themselves, and injurious in their effects, are of comparatively little importance and trifling extent, to the nefarious practices which the last week has disclosed, in two articles of the most universal and extensive consumption, particularly among the lower classes,—we mean tea and coffee.

One William Malins, a coffee roaster, residing in Northumberland Alley, Fenchurch Street, was last week prosecuted for roasting peas and beans, and selling them, when ground, to several grocers, to mix with coffee; and a quantity of these articles were found ground on his premises, weighing 1567lbs. and 279lbs. of peas and beans roasted, but not ground.

About two months ago, several grocers were detected of being in the habit of selling an article of English manufacture and of doubtful quality, in lieu of genuine tea; and we now have the painful task of announcing the conviction of no less than ten grocers for frauds of this description in the last week, against whom informations were filed by the Attorney-General; and whose offence becomes the more heinous from the fact, which was supported by clear and convincing testimony, that the articles used in manufacturing the spurious commodity to which we have alluded, are of a deleterious and poisonous description.

The first information tried, was against a grocer of the name of Palmer; and Mr. Dauncey, in stating the case to the jury, observed, that "it was lamentable to think, that in this great town there were persons who were in the daily habit of selling deleterious drugs, under different masks; and that while the public were imagining they were drinking at their meals nutritious beverages, they were in fact swallowing a slow but certain poison.—They had already heard, during the present sittings, that those who supposed they were drinking coffee were deceived, and were in fact drinking neither more nor less than an infusion of scorched peas and beans. This they were told was in itself harmless, and he believed, at least, there was no mixture of unwholesome ingredients. Not so in the present case, for he should prove that the most pernicious drugs had been used; and it was clear that all ranks of society, whether male or female, were alike exposed to their effects. The defendant, Mr. Palmer, was a grocer, and had, no doubt, reaped no small advantage from his nefarious traffic. It would appear that a regular manufactory of this imitation tea, as it was called, was established in Goldstone-street, and he should call a witness who would go through the whole history of the transaction. The parties by whom the manufactory was conducted,



was a person of the name of Proctor, and another person named John Malins, the son of William Malins, carrying on business in a place called Northumberland-alley, Fenchurch-street, professedly as a coffee-roaster\*. These two persons engaged others to furnish them with leaves, which, after undergoing a certain process, that he would describe, were sold to and drank by the public as tea. The parties gathering the leaves, which were of the white and black-thorn tree, were paid at the rate of two pence per pound for the produce of their labour. These leaves, in order to be converted into an article resembling black tea, were first boiled, then baked upon an iron plate; and when dry, rubbed with the hand, in order to produce that curl, which the genuine tea had. This was in fact the most wholesome part of the operation, for the colour, which was yet to be given to it, was produced by logwood: whether this was an injurious ingredient or not, he did not know, but he believed few of his auditors would willingly drink an infusion of that dye. With regard to the green tea, that was manufactured in a less questionable and in a more destructive manner—he meant destructive to the constitution of those by whom it was drank. In this part of the business it appeared, that the leaves, after having been pressed and dried, were laid upon sheets of copper, where they received their colour from an article known by the name of Dutch pink, some of which (a powder of a yellowish hue) he held in his hand. One of the component parts of this powder he understood to be white lead†, but to this he would not pledge himself. The other article used in producing the appearance of a fine green bloom, which was observable on the China tea, was, however, decidedly a deadly poison! He alluded to verdigris, which, it appeared, was added to the Dutch pink in order to complete the operation. This was the case which he had to bring before them; and hence it would appear, that at the moment they were supposing they were drinking a pleasant and nutritious beverage, they were, in fact, in all probability drinking only the produce of the hedges round the metropolis, prepared for the purposes of deception in the most noxious manner. He had felt it his bounden duty to be thus explicit in his statement, with a view not alone of holding up the defendant as a proper example to others, but to place the public upon their guard against such nefarious impositions. He could not be accused of a desire to inflame the minds of the jury by exciting their private feelings, because no end could be gained by such an attempt. He went for positive penalties, and the verdict could be given only according to the limits of legal enactment. He trusted he should be enabled to trace in the possession of the defendant 30lbs. weight of the commodity he had been describing; and if so, he should entitle the crown to penalties amounting in the whole

to £340—a sum by no means large, when compared with the enormity of the offence."

It appeared from the evidence adduced on the trial, and which was of the most decisive nature, that several persons were employed to gather the white and black thorn leaves, which Malins, of Goldstone-street, bought of them at 2d. per pound.

In Goldstone-street they were manufactured. They were first boiled, and then the water was squeezed from them in a press: they were afterwards placed over a slow fire upon sheets of copper to dry; while on the copper they were rubbed with the hand to curl them. At the time of boiling there was a little verdigris put into the water (this applied to green tea only). After the leaves were dried, they were sifted; this was to separate the thorns and stalks from them. After they were sifted, more verdigris, and some Dutch pink powder, were added: this made them resemble green tea, and the work was finished. The Dutch pink was scraped with a knife. It was shook up with the tea, and, together with the verdigris, gave the leaves that yellowish green bloom observable on genuine tea. They had no particular name for this process, except giving the bloom. The black tea went through a similar course as the green, except the application of Dutch pink: a little verdigris was put in in the boiling, and to this was added a small quantity of logwood to dye it, and thus the manufacture was complete. The drying operation took place on sheets of iron.

Malins afterwards sold it to different grocers, amongst whom was the defendant Palmer, who was convicted in the full penalties, amounting to eight hundred and forty pounds. Similar verdicts were given against nine other grocers. The following is a list of the whole that were convicted, with their places of residence:—

Mr. Palmer, No. 6, Red Lion Street, White-chapel.

John Prentice, Red Lion Street, Spital-fields.

Lawson Holmes, Ratcliffe Highway.

John Orkney, Shadwell High Street.

James Gray, Bishopsgate Street.

Gilbert and Powell, Chiswell Street.

William Clarke, East Smithfield.

John Horner, Union Street, Southwark.

William Dowling, King Street, Tower Hill.

George David Bellis, Gray's Inn Lane.

They are all grocers and tea dealers.

It is much to be feared that the country dealers have been greatly imposed upon with these spurious compositions.

The solicitor of the Excise had in court a box, containing upwards of twenty samples of different qualities of imitation tea, from the most costly to the most common.

We hope, however, that these convictions will have a good effect, not only in deterring some from the practices, but in furnishing means for its future detection. In a former Number of this Journal\*, we gave a test of pure tea, by which, if mixed with any thing spurious, it may be discovered; and it has since been suggested to us, that laying the tea on wetted

paper, and rubbing it, will easily discharge the colouring it receives from logwood, Dutch pink, or verdigris. It may not be amiss, on this occasion, to give our readers a piece of advice given by a retired grocer to a friend, "Never to purchase from a grocer any thing which passes through a mill, for you know not what you get instead of the article you expect to receive."

### COVENTRY PROCESSION;

WITH "HISTORIC DOUBTS" CONCERNING  
LADY GODIVA AND PEEPING TOM.

IN the early part of the reign of Edward the Confessor, Leofric, the fifth Earl of Mercia, and his Countess Godiva, sister to Thorold, Sheriff of Lincolnshire, founded a monastery on the ruins of St. Osburg's nunnery, for an abbot and twenty-four monks of the Benedictine order. This monastery was so liberally endowed by Leofric, that it surpassed all others in the county in splendour and magnificence; so that Malmsbury relates, "that it was enriched and beautified with so much gold and silver, that the walls seemed too narrow to contain it; insomuch, that Rob. de Limesie, bishop of this diocese, in the time of King William Rufus, scraped from one beam that supported the shrines, five hundred marks of silver."

With the foundation of its monastic structure commenced the prosperity of Coventry: but it seems the city had yet to complain of the grievance of excessive tolls, which Leofric, as lord of the town, levied; and concerning the manner in which they were relieved from it, is told in the romantic tale which Dugdale thus relates:—"The Countess Godiva, bearing an extraordinary affection to this place, often and earnestly besought her husband, that for the love of God and the blessed Virgin, he would free it from that grievous servitude whereunto it was subject: but he, rebuking her for importuning him in a matter so inconsistent with his profit, commanded that she should thenceforth forbear to move therein; yet she, out of her womanish pertinacity, continued to solicit him; insomuch that he told her, if she would ride on horseback naked from the one end of the town to the other in the sight of all the people, he would grant her request. Whereunto she answered, *But will you give me leave so to do?* And he replying, *Yes*; the noble lady, upon an appointed day, got on horseback naked, with her hair loose, so that it covered all her body but the legs, and thus performing the journey, returned with joy to her husband, who therefore granted to the inhabitants a charter of freedom, which immunity I rather conceive to have been a kind of manumission from some such servile tenure, whereby they then held what they had under this great earl, than only a freedom from all manner of toll, except horses, as Knighton affirms. In memory whereof, the picture of him and his said lady were set up in a south window of Trinity Church in this city, about K. R. II. time, and his right hand holding a charter, with these words written thereon:

I, Luricke, for the love of thee,  
Doe make Coventre tol-free."

It is said by Rapin, "that the Countess, previous to her riding, commanded all persons to keep within doors, and from their windows,

\* Who has been already mentioned as convicted of roasting beans and peas to mix with coffee.

† The learned counsel was here in error, Dutch pink being nothing but whitening coloured with a decoction of birch leaves, dyers' weed, or French berries, with alum.

\* Vide Literary Journal, No. 4, p. 60.



on pain of death; but, notwithstanding this severe penalty, there was one person who could not forbear giving a look out of curiosity; but it cost him his life."

The first mention of this legendary tale recurs in the Flores Historiarum of Matthew of Westminster, a work written two hundred and fifty years after the fact it relates: the connecting it with the procession at Coventry is of still later date, and does not appear to have been introduced until the reign of Charles the Second. Previous to that reign, the fair, which was first granted by Henry the Third, was proclaimed by the mayor, who proceeded at it in procession, attended by a number of guards in armour. From that time until the last few years, a procession, which has attracted much notice, has taken place on the Friday in Trinity week, when, says Pennant, "a charming fair one still graces the procession, not literally like the good Countess, with her own dishevelled hair, &c. but in linen closely fitted to her limbs, and of a colour emulating their complexion."

Peeping Tom, a personage of nearly as much notoriety as the Countess Godiva, and an auxiliary to the drama, was probably introduced as a *droll* by the wits in the reign of Charles, as Dugdale does not mention it. A figure, commemorative of the peeper, has long been preserved in Coventry, and is now inserted in the niche of a new house communicating with the high street: it is a very ancient full length oaken statue of a man in armour, with an helmet on his head, greaves on his legs, and sandals on his feet: to favour the posture of his leaning out of the window, the arms have been cut off at the elbows. From the attitude in which it was originally carved, there is reason to believe that it was either intended for Mars, or some other warlike chieftain. This grotesque figure is newly dressed on each recurrence of the festival, but with strict adherence to the fashion of the previous garb; and the long peruke and neckcloth seem to show, that the dress was first bestowed in the reign of Charles II.

As the ceremony is revived this year, we add an account of the procession which accompanied the mayor and charter officers, when the chief magistrate proceeded to proclaim the fair, on the 2d of June, 1809, after attending divine service at Trinity Church:

#### GRAND PROCESSION OF THE SHOW FAIR.

Twelve Guards, two and two.		
Saint George in Armour.		
Two Bugle Horns.		
City Streamer.		
Two City Followers.		
City Streamer.		
Grand Band of Music,		
belonging to the 14th Light Dragoons.		
High Constable.		
City Cryer	LADY GODIVA.	City Cryer
and		and
Beadle.		Beadle.
	Mayor's Cryer.	
	City Bailiff's.	
	City Maces.	
	Sword and Mace.	
	Mayor's Followers.	
The Right Worshipfull the Mayor.		
Aldermen.		
Sheriff's Followers.		
Sheriff's.		
Common Council.		
Chamberlains and Followers.		
Wardens and Followers.		

Grand Band of Music,  
belonging to the 1st Regiment of Warwickshire  
Local Militia.

#### Companies.

Mercers.—Streamer, Master, and Followers.  
Drapers.—Streamer, Master, and Followers.  
Clothiers.—Streamer, Master, and Followers.  
Four Drums and Fifes.

Blacksmiths.—Streamer, Master, and Follower.

Tailors.—Streamer, Master, and Follower.

Cappers.—Streamer, Master, and Follower.

Butchers.—Streamer, Master, and Follower.

#### Grand Band of Music,

belonging to the Stoneleigh Volunteers.

Fellmongers.—Streamer, Master, and Followers.

Carpenters.—Streamer, Master, and Follower.

Cordwainers.—Streamer, Master, and Follower.

#### Four Drums and Fifes.

Bakers.—Streamer, Master, and Follower.

Weavers.—Streamer, Master, and Follower.

Silk Weavers.—Streamer, Master, and Follower.

#### Grand Band of Music.

Woolcombers.—Streamer, Master, and Follower.

Shepherd and Shepherdess, with a Dog, Lamb, &c.

Jason, with a Golden Fleece, and Drawn Sword.

#### Five Wool Sorters.

Bishop Blaze, and Woolcombers, in their

respective uniforms.

Four Drums and Fifes.

### MERCERON AND MOMPESSEON.

A correspondent calls upon us to draw a comparison between Mr. Merceron\*, of Bethnal Green celebrity, and Sir Giles Mompesson, a magistrate in the reign of James I, whose rapacity has been so well portrayed in the Sir Giles Overreach of Massinger, in his "New Way to Pay Old Debts." The following account of Mompesson, is from Arthur Wilson's Life and Reign of King James the First.

"The main things which the parliament insisted on (though many others came by the by) were the three great patents for inns, alehouses, and gold and silver thread. Upon every inn and alehouse there was a great fine and annual revenue set throughout the kingdom, and they that would not pay so much as the patentees assest them at, their goods and persons were seized on till they gave them satisfaction according to their voraginous humours. And they found out a new alchemistical way to make gold and silver lace with copper, and other sophisticate materials, to couzen and deceive the people, and no man must make or vent any, but such factors as they employed, so that they engrossed all the whole trade of that age's vanity, (which was enough) and gave them counterfeit ware for their money: and if any man were found to make any other lace than what was allowed by them, they were made to know (to their dear experience) the power of these engrossers: and so poisonous were the drugs that made up this deceitful composition, that they rotted the hands and arms, and brought lameness upon those that wrought it; some losing their eyes, and many their lives, by the venom of the vapours that came from it.

"The chief actors in this pestilent busi-

\* Mr. Merceron was found guilty in the Court of King's Bench, on Saturday se'night, of misapplying the poors' rates; and, on the Monday following, of malversation as a justice of the peace.

ness, were Sir Giles Mompesson and Sir Francis Michel: these two moved all the under wheels. Mompesson had fortune enough in the country to make him happy! if that sphere could have contained him; but the vulgar and universal error of satiety with present enjoyments, made him too big for a rustical condition, and when he came at court, he was too little for that: so that some novelty must be taken up, to set him (if he knew his own mind) in equilibrio to the place where he was in: no matter what it was, let it be never so pestilent and mischievous to others, he cared not, so he found benefit by it. To him Michel is made compartner; a poor sneaking justice that lived among the brothels near Clerkenwell, whose clerk and he picked a livelihood out of those corners, giving warrants for what they did, besides anniversary stipends (the frequent revenue of some justices of those times) for connivancy. I know how necessary and how splendid it is for men of public minds to flourish in the execution of justice, for weeding out and extirpating vicious habits, radicated in every corner; but this thing was a poisonous plant in its own nature, and the fitter to be an ingredient to such a composition, therefore he is brought to court, knighted, and corroborated by these letters patents, whereby he took liberty to be more ravenous upon poor people, to the grating of the bones, and sucking out the very marrow of their substance."

### TRIAL BY BATTLE.

[We presented to our readers, in our third and fourth Numbers, (pp. 58 and 59,) copies of several Royal Warrants of the reign of Henry VI, in relation to Trial by Battle, extracted from the Cotton MSS. in the British Museum, and never before printed. Subjoined are two additional Warrants, derived from the same source, and in like manner now first printed.]

#### TREASON.—EARL OF ORMOND.

( 1. )

[Not Original.]

"BY THE KING.

"For as moche as we have understood on your behalf, that it were right necessary for you befor the day of vor bataile, to be helde in Smythfelde, to be for a certaine tyme negh to the said Smythfelde for your brething, and more ease agens the said day. We wol and lycence you by thees oure lres so to be, under the charge and intendance of our right trusty and right welbeloved cousin the Duc of Exuestre, Conestable of our Tower of London — you — that by our other lres under our prive seel, we have geven in comaundement to our said cousin to delevere you out of the said Tower, and make you be brought to such a place negh the said Smythfelde, as ye shall be, and abyde theriane unto the tyme of the said Battaile.

"To the Erle of Ormond.

( 2. )

[Not Original.]

"Right trusty and welbeloved cousin. We by our other lres under our prive seel write unto the Erle of Ormond in maner a



follows: For as moch, &c. Wherfor we wol and by thees our lres geve you power and auctorite, that ij days befor the day of Bataille, or at any tyme withinne, that the said Eile wol desire his going out of the said Tower to any place negh Smythfeld from whence he wol come to the said Bataille that ye make for him surely and safely to be brought there, and there under yor charge and intendance to be safly and surely kept by you, and under yor keeping and charge so brought to Smythfeld at the tyme of the said Bataille. [Ano xxv. Hen. 6.]

"To the Duc of Exuestre\*."

( 3. )

[Not Original.]

"BY THE K.

"Henry, &c. To our trusty and welbeloved Squier for our body, Jekyn Stanley, Sergeant of our armyes, or to hs deputie in the same office gretynge: For as moch, &c. ut supra. (usq.) To the which, &c. supra. We wol thirfor and charge you, that in all goodly haste, at our costs and expenses, thre do be maad sufficient and convenient armes and wepen for the said bataill, and delivered to the said John Lyalton for hys said fgt. And we wol tht thees our lres be unto you hereinne sufficeant warrant, And that by the same ye have throf due allowance in yor accounts. Geven ut supra.

LYALTON T. NORREYS.

( 4. )

[Not Original.]

"BY THE K.

"Henry, &c. To the Chauncellor, &c. For as moch, &c. ut sup. We wol thirfor and charge you tht thre do be madd our warant under our gret seal in due fourme, and accustomed to be directed to the Sherreffs of London and of Middx, tht will be comaundynge them by the same, tht at our costs and expenses ther do be maad, agens the abovesaid xxv day, convenably and sufficeantly, in West Smythfeld, barriers and lyses for the said Bataill. And also to ordeine, that the place wheren tht the said Bataill shal be, be agens the said day wel graveled and sanded. And also tht there do make a \*\*\*\*\* skaffold for us to have the sight of ye said Bataill. And tht by the same Writt \*\*\*\*\* allowance in theyr accounts of theyr office of all such costs and expenses \*\*\*\*\* in this behalf. Geven, &c. at Westm. ut sup†.

## LITERATURE.

*General Savary.*—For some time past, say the Paris Papers, certain quidnuncs of society have spoken with an air of importance and mystery of *memoirs* attributed to General Savary, Duke of Rovigo. Some pretend to have seen them in manuscript, others in a printed form. All this babbling derived its origin from an obscure English journal, which had the impudence to publish, six weeks ago, some pretended extracts. The most respectable English journals have been

on their guard against being dupes to this fabrication. General Savary, now being made acquainted with these reports, declares, by a letter dated Gratz, the 9th of April, inserted in the *Algemeine Zeitung*, that no one has had, nor could have obtained the memoirs which he has written for his own justification, and that it is not as yet his intention to publish them. The passages which are given as extracts are fabrications. General Savary says, that, in the memoirs he has composed, he introduces nothing except what is necessary for his own justification; that he names nobody; and that he will not willingly give pain to any individual. He declares likewise, that he has left with the ministry of police all the documents relative to his administration, and that they are there to be found.

## ARTS AND MANUFACTURES.

*Victory of Algiers.*—There are few subjects better calculated to illustrate the progress of the Arts, than a careful comparison of the medals of our forefathers with those of the present day. To such a pitch of excellence, indeed, has the art of engraving on steel arrived in England, that we cannot fairly expect any much greater improvement. We were led to this conclusion by an examination of the medal lately struck in honour of the victory of Algiers, engraved by Mr. T. Wyon. It has on the obverse, a portrait of His Royal Highness the Prince Regent, habited in ancient armour; over which is worn the order of the Austrian Golden Fleece, the stars of the Garter, St. Andrew of Russia, the Black Eagle of Prussia, and the Holy Ghost of France. Below the bust is inscribed—

"George, Prince Regent;"

and above it—

"To tame the Proud, the fetter'd slave to free,  
These are imperial Arts, and worthy Thee."

The Portrait of the Prince is copied from a drawing by Sir Thomas Lawrence. The reverse represents a view of the city and fortifications of Algiers, with the English and Dutch ships engaging the batteries, and the Algerine fleet in flames. In the exergue is inscribed, "Algiers bombarded, its fleet destroyed, and Christian slavery extinguished, August 27, 1816." And between a wreath of palm and oak, "Exmouth."

*Heating Houses by Steam.*—The new process of generating and diffusing heat by steam bids fair to supersede, in a great measure, the use of fires in manufactories and private houses. It has been ascertained that all the rooms of a moderate-sized house may be kept at a temperate or at a higher degree of heat, night and day, by the steam generated from a single boiler of thirty or forty gallons, worked by one bushel of refuse coals. Some manufactories have the steam carried through iron pipes around the skirting of the room; others convey the steam into the hollow sides of a copper cylinder within the apartment. The heat, in this case, is produced by the circulation of the cold air through the centre of the hollow-sided cylinder, and in due time the ascending heated air displaces all the cold

air of the apartment. There is not, on either plan, either smell or effluvia. An apparatus, on this plan, costs from forty to fifty pounds. We shall hereafter present our readers with a more detailed account of the process.

*Artists in England.*—It appears from a list of each class inserted in a late number of *Annals of the Fine Arts*, that modern patronage has created in England not less than nine hundred and thirty-one professional artists of various descriptions, in and near the metropolis; of whom there are five hundred and thirty-two painters, forty-five sculptors, one hundred and forty-nine architects, ninety-three engravers in line, thirty-eight in mixed style, nineteen in mezzotinto, eighty-three in aquatinta, twenty-two on wood; and it deserves to be especially noticed among the painters, there are no less than forty-three ladies.

*Seasoning of Mahogany.*—A great improvement in the seasoning of mahogany has been made by Mr. Callander, which possesses the advantages of making the wood immediately fit for use, and of destroying any larvæ of insects which it may contain. The following is the method made use of:—Having provided a steam-tight wooden box, capable of holding conveniently such pieces of mahogany as are fit for chairs, &c.; a pipe is then contrived to communicate between a boiler and the box, by means of which it is filled with steam (after the mahogany has been placed in it): the temperature of the steam about 212° of Fah. The time required for inch and a half wood is about two hours; and pieces of this thickness will become sufficiently dry to work after being placed in a warm room, or workshop, for twenty-four hours.—*Trans. of the Soc. of Arts.*

*Plymouth Academy of Art.*—An Academy of Art is to be immediately built at Plymouth; the money has been subscribed, the ground purchased, and Mr. Foulstone, the architect, has presented a design to the committee: the exterior of the building will be a pure Greek temple.

*The Sprat.*—Mr. Stiles has discovered a method of freeing that common and cheap fish, the sprat, from the rank oil with which it abounds; and preparing an extract from it, in flavour not unlike that which is produced from the anchovy. After salting and curing in the common method\*, he then pours the sprats with their liquor into a copper, and brings them to a boiling heat; after which they are put into hair-bags and pressed. The liquor thus obtained is suffered to stand for a few days, till the oil is risen to the surface; the oil is then to be removed, and the remaining liquor will be scarcely distinguishable from the essence of anchovy. In order to prepare the solid essence he takes wheaten flour, and after carefully drying for the space of sixty hours, he mixes it well, by hand, with the liquid essence, till the mass is about the consistence of cream; adding, at the same time, a little bol ammoniac to give it a red colour. After being reduced by farther evaporation to the consistence of butter, it is fit for use.

\* Vide *Tran. of the Soc. of Arts*, Vol. 31.

\* Cottonian MSS. Titus, c. 1.

† Cottonian MSS. Titus, c. 3. The asterisks denote obliterations in the original MS.



## Fine Arts.

Mr. Stanley has on view, at his rooms in Bond Street, a small collection of valuable Italian pictures, which are to be brought to the hammer on the 28th inst. We have derived much pleasure from a private examination of these treasures. Among the more remarkable, are a Crucifixion of Simone Memmi, painted in the thirteenth century; a Domenichino, a Ridolfi Ghirlandajo, a Salvator Rosa, &c.

## PAINTING.

### EXHIBITION OF THE SOCIETY OF PAINTERS IN OIL AND WATER-COLOURS, SPRING GARDENS.

To those who have favoured us with their attention through the two preceding weeks, it will have appeared pretty evident that we have no wish to follow the beaten track of newspaper criticism. We have too much respect for the understandings of our readers, to suppose they can be at all interested in the common places of the daily papers, or the ignorance, affectation, and presumption, of that weekly one, the editor of which sets himself up as an *examiner* into every thing, and talks as flippantly on matters of art, as he does on literature, politics, and religion. Now whatever may be this gentleman's knowledge on other subjects, we can assure him he is more than ordinarily ignorant of the one in question; and we would advise him, if he value his reputation for common sense, to let the matter entirely alone;—for ourselves, we do not pretend to more critical ability than falls to the share of an ordinary understanding; and we claim no more credit for our opinions than they will be found to deserve, when tried by the standard of good sense and good taste. One thing we can promise, that neither our praises, nor our censures, shall be tinged with personality. Living remote from the artists, we are determined to know nothing of them but their works: they may, however, rely upon receiving at our hands the same gentlemanly treatment which has hitherto distinguished, and we hope will continue to distinguish, every department of this Journal.

Our weekly notices will be alternated between the exhibition at Somerset House and that at Spring Gardens, to which we now come back with increased pleasure. We know not how it is, but there is something of a classic air and character in this exhibition which distinguishes it from all others; we always enter it with pleasurable sensations, and always quit it with regret.

After having considered Mr. Barrett's *Happy Valley*, we turn naturally to the pictures of Mr. Cristall, an artist who is always so large a contributor to these exhibitions, and to whose works the Society may almost be said to owe its character. Through all the splendid course which this artist has pursued, we have hung upon his path, and watched his footsteps. We recollect his pictures in the first exhibition of this Society, which, though crude and comparatively feeble, discovered a mind aiming at something beyond the beaten track: we followed him with the greatest interest to the

rich stores of nature, and saw him improve his powers, and strengthen his imagination, at the fountain head of all that is great and good: we saw him portray that hardy, athletic, and simple race of men, which characterize our fishing coast, and give a style and elevation to subjects which had hitherto been treated with the greatest vulgarity and common place. His picture of *Hastings Fishing Boats* arrested strongly our attention, and we dwelt with admiration bordering on enthusiasm on his celebrated *Storm*, which we have again seen lately in the possession of the Duke of Argyle. Oh! how long did we hang with breathless anxiety on the fate of the little boat which is going to the distressed ship, little however doubting the event, when we turned to the noble countenances and vigorous forms of the men engaged in the scene—men who seemed almost capable of commanding the elements, and making winds and waves bend to their will. We attended this artist next into the regions of poetic fiction; we sat with his shepherds and shepherdesses under the spreading beech-trees, and followed with them their flocks upon the mountains: all the most delightful associations connected with our earliest reading have been embodied by this artist's pencil, and the characters of Virgil and Theocritus presented to our eyes in shapes more fascinating than they had ever yet been dressed out by our youthful imaginations. The beautiful stories of Ovid, and the similes of Homer, have successively claimed his attention; in short, all that addresses itself to a cultivated taste, or is calculated to make an impression on a poetical imagination, these are the subjects in which he has delighted, and which he continues to represent with a richness and beauty peculiarly his own.

In making these observations on the works of an artist to whom we feel indebted for so much intellectual gratification, we do not address ourselves to the common-place lookers on, to those people who lounge through an exhibition with their hands in their breeches pockets, and turn up their noses at every thing that is not as smooth as glass; nor to boarding-school misses, fresh from their drawing masters' hands, who can admire nothing but pink cheeks and stippled skins; neither do we look for the approbation of smatterers in art, and would-be critics; no! we write for men who have heads to think, and hearts to feel; and we are convinced, that though the works of Mr. Cristall may not be of a character to fix the attention of the multitude, they will never want their meed of praise from all those whose good opinion is worth having, or whose approbation can confer upon the artist any lasting fame.

## Theatrical Recorder.

### KING'S THEATRE.

- May 12. Il Barbiere de Seviglia, and Le Prince Troubadour.  
16. Elizabetha, with Acis and Galatea.  
18. Il Don Giovanni, The Magpie, and Le Prince Troubadour; for the Benefit of Mr. Kelly.  
20. Il Barbiere di Siviglia, with Tamerlane et Bajazet.

### DRURY LANE.

- May 11. The Jew of Malta, and Three-fingered Jack.  
12. The Dramatist, Amoroso, and Three-fingered Jack.  
13. Douglas, Amoroso, and The Sleeping Draught.  
14. The Jew of Malta, and The Falls of Clyde.  
15. The West Indian, and the Children in the Wood.  
16. Bertram, and a new Farce, called The Blackamoor's Head.  
18. Bertram, and The Blackamoor's Head.  
19. The Honey Moon, and The Inkeeper's Daughter.  
20. Douglas, Amoroso, and The Sleeping Draught.

### COVENT GARDEN.

- May 11. Bellamira, Bonubastes Furioso, and Harlequin Gulliver.  
12. Rob Roy Macgregor, La Chasse, and Tom Thumb.  
13. The Stranger, and The Miller and his Men.  
14. Rob Roy Macgregor, with Husbands and Wives.  
15. The Slave, and Who's my Father?  
16. Bellamira, and a new Farce, called December and May.  
18. Point of Honour, December and May, and Harlequin Gulliver.  
19. Rob Roy Macgregor, La Chasse, and Who's my Father?  
20. Bellamira, La Chasse, and Love, Law, and Physic.

### ENGLISH OPERA.

- May 11, 12, 14, 16, 19, and 20. Mr. Mathews at Home.

### SURREY THEATRE.

- May 11, and during the Week. A new comic Burletta, called Rather too Bad; a new serious Melo-drame, called Kouli Khan, or The Terrific Signal; and The Silver Swan, or The Wizard's Dream.  
18, 19, and 20. Rather too Bad, Kouli Khan, and Don Giovanni.

### ASTLEY'S AMPHITHEATRE.

- May 11, and during the Week. Peregrine Pickle, and The Enchanted Horse.  
18, 19, and 20. Cupid Wanderer, Peregrine Pickle, and The Enchanted Horse.

### COBURG THEATRE.

- May 11, and during the Week. A dramatic Spectacle, called Trial by Battle; an Asiatic Ballet, called Alzora and Nerine; and a Harlequinade, called Midnight Revelry.  
18, 19, and 20. Trial by Battle; Alzora and Nerine; and Manfredi, or The Mysterious Hermit.

### SADLER'S WELLS.

- May 11, and during the Week. A new Pantomime, called Salmagundi, or The Clown's Dish of all Sorts; Plants and Planets; with The Gathering of the Clans.  
18, 19, and 20. The same Pieces repeated.

## THE DRAMA.

COVENT-GARDEN.—The Selection offered to the public at this theatre, on the occasion of Mr. Ashley's benefit, was as grand and as excellent as any which, during the season,



has preceded it. The works of Handel were those the principally consulted. The genius of this mighty master, if not sufficiently appreciated by some of the little wits of the present day, (one of whom has asserted that he is only great in the construction of a chorus!) has received the genuine tribute of applause from one who is inferior only to the first and greatest ornament of musical science. Mozart thus expresses himself on the subject:—"Handel knows best of us all what is capable of producing a great effect; when he chooses, he strikes like the thunderbolt." Miss STEPHENS commenced the Oratorio by the delightful air of "Hush ye pretty warbling Choir;" and she executed it in a style of genuine purity which charmed every one. She afterwards gave "Auld Robin Gray," with so much sweetness, expression, and pathos, that the heart who could have resisted her appeals to its finest feelings, must have been more obdurate than the general run of human hearts. This young lady completed her triumph by the execution of "Let the bright Seraphim;" than which, we imagine, nothing finer was ever heard within the walls of a theatre. In the language of a brother critic, on an occasion similar to the present, it can only be mentioned with sufficient praise, by describing it as "a flight to the Sun." She met with her reward in the ecstatic applauses of her auditory; and it certainly should be added, that those who have not heard Miss STEPHENS's delivery of this sublime composition, are hitherto unacquainted with her truly astonishing powers. Mr. BRAHAM, in our opinion, seldom deserves more than qualified approbation. His voice is, perhaps, the most perfect tenor ever listened to: his knowledge of music is unquestioned; and his vocal powers are seldom exerted without creating unbounded admiration: yet with all these advantages his taste may be frequently objected to, and even the very admiration to which his sonorous swells and quavers give birth is most frequently an ignis fatuus, which misleads both the singer and the public. Nothing ought to be called good in a musical piece, which is only good abstractedly, and which can only so be considered: for instance, if in the course of a pastoral symphony a tone is produced, (and this very frequently is Mr. BRAHAM's taste,) which is so loud and so lengthened as gradually to fill the ear to the exclusion of all other ideas, and which wraps up the imagination in the consideration of that tone alone; who, on impartial reflection, does not perceive the utter absurdity of such a proceeding: first, as to the injudicious introduction of a note which destroys all the quiet that ought to pervade pastoral description; and in the second place, the difficulty which it creates to tune, with any degree of pleasure, to the soft and thrilling manners which have been thus rudely interrupted? And, again, if in military or heroic songs any time is expended, in frittering away in serpentine shakes the bold construction of the stanza, the fault is equally glaring and reprehensible. Into both of these defects, and also into another, (that of dwelling on words which should speedily be despatched,) Mr. BRAHAM very frequently falls; and on future occasions, we shall take the trouble to point them out more particularly. His best efforts, during the present evening, were, "Deeper

and deeper still," and "Luther's Hymn." Miss FRITH is deservedly rising in the estimation of musical judges. Her debut, last season, was extremely successful; and the promise which she then gave of future excellence has been more than confirmed by her subsequent exertions:—"Pious orgies" was delicately and appropriately warbled. Miss CORRI is likewise unobtrusive, and modestly makes her way to the encouragement of the audience. She performed the grand bravura of "Vittima Svanturata" with great compass, and with more ease than it is usually accomplished. The rest of the singers deserve no particular enumeration; and we experienced rather more tedium than pleasure at Mr. NICHOLSON's concerto on the flute. His variations of the "Blue Bells of Scotland" displayed little or no fancy. Mr. LINDLEY played the violincello accompaniment to Mr. BRAHAM in "Alexis;" and, as is customary, carried all before him. No one can compare with LINDLEY on the instrument to which he has devoted his exclusive attention. The house was numerous and genteelly attended. W. B.

*Rob Roy, the Macgregor*, still holds its tenure in the public estimation.—The piece is by no means deficient in incident or dialogue, nor is illiterary, as it respects the masterly original from whence it is taken: in this particular it has the advantage of the *Rob Roy, Gregorach*, of Drury Lane. The story being well known to our readers, we have but to observe, that Mr. MACREADY appears to considerable advantage in the character of *Rob Roy*; he performs it with spirit and accurate discrimination: one of his happiest efforts is in the opening scene, but more especially is he successful in the bridge, prison, and in the scene in which he is captured: he is a bad man, a rebel, a depredator, from relative circumstances; but from inherent principle is he a good, generous, and brave man, possessing more wisdom than subtlety; and the distinguishing features of whose character this gentleman delineates even to its varying shades, without rendering either inimical to an adverse feeling. Messrs. EGERTON, BLANCHARD, ABBOTT, TOKELY, CONNOR, &c. severally display their respective talents as ably and creditably to themselves as it is gratifying to the audience. Mr. SINCLAIR's vocal talents doubtless throw a great portion of that weight into the scale which causes it to preponderate in favour of the piece. And with regard to Miss STEPHENS, she is indubitably a sweet and a fine singer in every sense of the word: her action is unassuming and retiring, but we wish that she would give a little more emphasis and meaning in speaking; this is a defect that she surely can obviate; it is an imperfection that conveys most unpleasantly to the minds of the audience that she is merely reciting the lines by rote, and therefore cannot impart that interest and illusion to which the time, place, circumstances, and the beautiful scenery so powerfully combine to create. We can by no means exonerate Mr. SINCLAIR from a considerable degree of censure on this head: we hope that they will "reform it altogether." Mr. LISTON as *Baillie Nicol Jarvie*, is completely at home; his exquisite comic

humour has a field in which to display itself to the highest advantage. *Helen Macgregor*, by Mrs. EGERTON, is a character for which this lady's talents seem peculiarly appropriate, and she does ample justice to it. The new ballet entitled *La Chasse*, is excellent, and which, with the elegant dancing of Mr. NOBLE, Miss LUPPINO, and the Misses DENNETT, conjointly operate to produce an effect which renders the piece highly popular, and will enable it to bear many repetitions. The scenery and music are praiseworthy.

SURREY THEATRE.—It would require a very active journalist to notice the various novelties produced at this theatre, since it has been under its present management. The standard novels of Tom Jones, the Vicar of Wakefield, and Sir Launcelot Greaves, have all acquired an additional celebrity by having recently been adapted to the stage, and that with considerable success, the most interesting incidents in these justly celebrated works being retained. On Whit Monday two new pieces were produced, viz. a pleasing comic burletta called *Rather too Bad*, which by the public has been thought good enough to be played every night since; and a grand melo-drame, entitled *Kouli Khan*, which, from the splendid manner in which it has been got up, may compare with any that we have seen at the larger theatres. The piece is full of interest, and the characters were in general very well sustained.

#### FRENCH THEATRICALS.

THE greater theatres at Paris are all in a languishing state; scarcely has the summer commenced, and already the saloons are deserted. TALMA is still in Provence: he is harrowing up the souls of the natives, who, it is well known, are not by one half so passionate as they ought to be. DUCHESNOIS is making the Gascons weep; and LAYS relaxing the stern muscles of the Flemings.

The empire of Melpomene and Thalia is never without its divisions. VICTOR, of whom such great hopes were entertained, sent in the other day his resignation by an officer of justice; his name was, nevertheless, inserted in the bills; he refused to play, and by way of punishment, has been conducted to prison by the authority of the minister of police. He appeals loudly against this violation of individual liberty. When he gave in his resignation as a comedian, he returned, he says, under the protection of the common law, which does not permit any citizen to be arbitrarily arrested. It is said he intends publishing a memoir on the subject, and that will likely lead to a civil process—a sort of thing, however, of which God knows we have already quite enough.

Since the retirement of FLEURY, Mademoiselle MARS only appears at distant intervals. She is, however, perfectly reconciled with the public; and lately at the Vaudeville, the audience hissed without intermission a pitiful epigram, of which she was generously made the object.

Mademoiselle LEVERD, who seemed to be in the very heyday of success, has joined the party of the malecontents: she has, it is said, sent in her demission. It is to be hoped,



however, that this freak of humour will not be attended with any serious consequences. Mademoiselle LEVERD, who plays coquettes well, treats the public like a lover; she affects to be very indignant, that she may be courted the more.

The royal ordinance, which has admitted an equal competition between the two principal theatres, has rendered the *terrible committee* somewhat more tractable. Mademoiselle PETIT, whom they formerly rejected with disdain, has now been eagerly enlisted. Mademoiselle CLARET, whom they had banished into the country, is recalled to Paris. Mademoiselle WENZEL is admitted; and a treaty is on foot with Mademoiselle ANAIS. It is even said, that three new pieces are in rehearsal. Such are the happy effects of competition.

POTIER has quitted the theatre of his glory and of his farces, and joined the Porte Saint-Martin. The varieties have endeavoured to supply the void which his absence has occasioned by some new compositions. On Saturday last, a piece under the title of the *Velocipedes*, by the unknown author of the *Café de Variétés*, was represented there with great success.

M. CATALANI, after having announced five times that she was to appear for the last time, has at length absolutely taken farewell. This is quite after the manner of Italy, where nothing is more common than to see announced, for six weeks running, *ultima rappresentazione*; and nobody heeds the threat, till the day when they see the *ultima vera rappresentazione* announced. We have seen nothing like the *vera* in Madame CATALANI'S announcements, so that we do not even yet despair of hearing her dulcet strains again. In the meantime she is impatiently expected in Belgium and in Germany; already Fame sounds her thousand trumpets, the Muses attune their shells, and Plutus opens his treasures. It is said, that Madame CATALANI takes with her a French lady, who has embellished our lyric scene with many sprightly songs. She goes to partake her success—may she share with her something more than her glory!

LAVIGNE, who, like VICTOR, was arrested some time ago at Albi for contumacious behaviour, has been restored to liberty, and in honour of the event, has devoted his first concert to the relief of the poor.

SEMITRANIS GEORGES, whose beauty and powers are still most effective on the stage, has made a short halt at Paris, before she bears her vagrant sceptre again into the department of the North. The Theatre Français remains obstinate, and will not comply with the terms of this capricious fair one.

Mademoiselle CALLAULT has re-appeared, with great success, at the Opera Comique, under the name of Madame POUCHARD. This is the lady who, it will be remembered, made her debut at the Opera on the 29th of March, 1814, in the presence of about fifty courageous spectators, at the very moment when the Russian cannon were thundering. The looks of the public were then directed towards the camp of the Allies; the tents of Agamemnon were disregarded, and the tender Iphigenia sang in the desert, one of the victims of the coalition.

The Lilliputian BABET has returned to Paris; but only to remain for a short time.

The public run in crowds to the Cirque Olympique to admire this Amazon in miniature. M. VILLERS has consecrated to her renown an historical monument, which will eternize the memory of the dwarfish race. Detailing the history of modern dwarfs, he goes no farther back than the month of October, 1686; at which epoch there was presented to Louis the Fourteenth a little man, sixteen inches high, in a silver dish. When the dish-cover was removed, he rose from his seat, and bowing to the dust, made his compliments to the King, in these words:—"Oh! greatest of monarchs—I am the least of your servants; but also the most humble and submissive." M.

### VARIETY.

Among several other curious old tenures and services, by which many estates in this kingdom are held, and which the present owners, as well as their predecessors, are bound to perform, there is one mentioned in the records of the Tower to this effect:—"King John gave several lands, at Kepperton and Atterton-land, in Kent, to Solomon Attefield, to be held by this service:—That as often as the King should please to cross the sea, the said Solomon, or his heirs, should be obliged to go with him, to hold his Majesty's HEAD, if there should be occasion for it;" (that is, if his Majesty should be sea-sick); and it appears by the record, that this same office of *head-holding* was accordingly performed afterward, in the reign of Edward the First.

Dr. Zinchinelli, at Padua, has published an essay "On the Reasons why People use the Right Hand in preference to the Left." He will not allow custom or imitation to be the cause, but affirms, that the left arm cannot be in violent and continued motion without causing pain in the left side, because there is the seat of the heart and of the arterial system. Nature, herself, therefore, compels man to make use of the right hand.

At Udina, in Friuli, a poor man lying under the frightful tortures of hydrophobia, was cured by some draughts of vinegar, given him by mistake instead of another potion. A physician of Padua got intelligence of this event at Udina, and tried the same remedy upon a patient at the hospital, administering to him a pound of vinegar in the morning, another at noon, and a third at sunset, and the man was speedily and perfectly cured.

A German poet having lately written a gastronomic song upon the pastry of one of the best pastry-cooks of his place, the latter thought he could not better testify his gratitude than by send-

ing him one of the objects he had celebrated in his song. The poet was at first enchanted with the work. But, O grief! on finishing the last morsel, he recognised in the paper on which it lay, when baked, the copy of his song with which he had testified his homage to the pastry-cook. In a great rage he ran to his shop, and accused him with the crime of *læsæ poticæ*. "Ah, sir!" replied the artist, not in the least disconcerted, "why so angry? I have only followed your example. You made a song upon my pastry, and I have made a pie upon your song."

### Original Poetry.

#### BALLAD.

BY A LADY.

Founded upon a Circumstance that happened in Saxony.

Rosalinda, the novice, was beauteous and young,  
She dwelt in the convent the sisters among;  
But though she was happy in sanctity's pile,  
The hopes of the future her thoughts did beguile.  
The picture of Archibald hung at her breast,  
He alone her fond thoughts and affections possest;  
To all her devotions his image she bears,  
And mingles his welfare with masses and prayers.  
Her brother, Eugene, his vile arts has begun,  
He determines to make his fair sister a nun;  
The departure of Archibald anxiously waits,  
To immure her for life, and secure her estates.  
No tidings of Archibald reach'd the fair maid—  
Her brother declar'd he his vows had betray'd;  
Any knowledge of letters he firmly denied,  
And begg'd her to punish his falsehood and pride.  
"In full beauty and youth, what applauses you'll  
gain,

By resigning the world without sorrow or pain;  
And when your religion and vows interpose,  
A calm will succeed all this tumult, my Rose."  
Disappointment and anguish their powers have lent

To subdue her repugnance, and gain her consent;  
By devotions she tries all her passions to quell,  
And hopes she can Archibald's image expel.

The nuns' evening bell to the vespers has rung;  
Rosalinda the hymn to the Virgin has sung;  
In the breast of Eugene happy visions arise,  
He builds on the spoils of next day's sacrifice.

Her lover's resemblance she tore from her breast,  
In its place, to her lips is the crucifix prest;  
But vain to forget him are trials and pains,  
For still in her heart he triumphantly reigns.

The notes of the organ in harmony swell,  
The moon's bright refulgence illumines her cell;  
At the lattice fair Ros'ind the future reviews,  
And waits to her lover eternal adieus.

In the gloom she observ'd, with amazement and  
fear,

From behind the dark arch a tall figure appear;  
Several times by her window with caution it past,  
And close to the lattice it halted at last.

Oh, say! who just words and expressions can find,  
To paint the succession of thoughts in her mind;  
When the stranger to wrench off the grating  
essay'd,

And Archibald's figure and features betray'd!  
She finds his intentions accomplish'd, at length:  
The strong iron casement has yielded to strength:  
"Oh! hasten," he whisper'd, "I'll accomplish your  
flight,

While yet we are aided by stillness and night.



"Three times my attempts for your rescue have fail'd;  
But to-night I've succeeded, the walls I have scal'd;  
E'en now from the summit rope-ladders depend,  
Which you, my fair Ros'lind, must quickly ascend.

"The moments are precious, no time's to be lost,  
For if we're detected, my life it may cost;  
Your brother's vile falsehoods will soon have meed,  
God forbid such deceptions should ever succeed."  
The die was soon cast—she consented to go,  
And forsake all the joys that her vows could bestow;

Her lover the trembling young Rosalind led,  
And conjur'd her with caution and silence to tread.

Now the court of the cloister our fugitives gain,  
Rosalinda can scarcely her spirits sustain;  
Each shrub to her fancy some being appears,  
In the rustling of branches strange voices she hears.

Two horses stand ready to bear them away;  
Her bosom is lighten'd of half its dismay;  
The coursers convey them as fleet as the wind,  
And soon they leave convent and sisters behind!

The happy Eugene to the cloister repairs,  
He contemplates already the end of his cares;  
And desiring to speak to his sister alone—  
The cage was unlock'd, but—the captive was flown!

Disappointment and malice his visage exprest,  
Each sister devoutly stood crossing her breast;  
In terror an Ave-Maria they say,  
Supposing some spirit has borne her away.

Eugene to his cost soon discover'd the truth,  
His spies were dispers'd by the arts of the youth;  
He swears to o'ertake them, ere yet she's his wife,  
And to sate his revenge by Sir Archibald's life.

In vain to o'ertake them each effort he tries,  
For Love with the speed of an antelope flies;  
By the priest, who was waiting, the knot had been tied,  
And the friar presented—"Sir Archibald's bride!"

## TO LAURA.

The captive wretch, though long confin'd,  
Still calmly bears his doom;  
Hope kindly whispering to his mind,  
That brighter days may come.

Though many a bitter sigh and pain,  
His care-worn heart oppress;  
In hopes his freedom to regain,  
He smiles amidst distress.

Just so am I with anguish torn,  
When Laura proves unkind;  
But when sweet smiles her face adorn,  
They calmly soothe the mind.

For in those smiles I live and move,  
While you're sincere and true;  
But farewell Hope, and Joy, and Love,  
If doom'd to part with you.

May 18, 1818.

HENRY.

## ODES OF HORACE.

To the Editor of the Literary Journal.

SIR,—Having observed in a late Number of your agreeable Journal some Translations of Horace, I hope that should the following Odes be deemed worthy of insertion, you will make use of them.

A WELLWISHER.

HORACE, Book I, Ode 4.

TO SESTIUS.

"Solvitur aeris hiems," &amp;c.

Dread Winter hides his hoary head,  
In terror reigns no more;  
At smiling Spring's approach, recedes  
The tempest's hollow roar.

No more the sturdy ploughman lurks  
Beneath his shelt'ring cot:  
Creation lives—the flocks partake  
Reviving Nature's lot.

The vent'rous pilot fears no more  
The howling of the storms;  
The hardy soldier's respite's o'er  
From war, and war's alarms.

Cytherean Venus leads her nymphs  
Adown the mazy dance;  
In Ætna's war, Cyclopien force  
Prepares th' immortal lance.

With myrtle now the head entwine,  
To Faunus offering make:  
Revolving Nature quick rolls on,  
And bids our fears awake.

For vain's the herald's labour'd pomp,  
The riches of the great:  
Impartial Death unerring deals  
The certain blow of fate.

Then Sestius, while the hour's thine own,  
Enjoy the festive bowl;  
For soon shall Stygian gloom invest  
Thy parting trembling soul.

'Mid airy ghosts, and gliding shades,  
That haunt th' infernal gloom,  
No more thy Bacchanalian reign  
From dice receives its doom.

No more for young Lycidas' bloom  
The Roman youth shall sigh;  
No more shall tender virgins' doom  
Await his kindling eye.

## BOOK I, ODE 22.

"Integer vite, ecclesiæque purus  
Non eget," &c.

The man of life and morals pure,  
In native innocence secure,  
Needs no avenging blade;  
Nor bended bow, nor Moorish dart,  
With poison circling to the heart,  
His nobler life to aid.

Whether thro' sultry wilds he go,  
Or Caucasus' eternal snow,  
Or where Hydaspes rolls  
Unhurt—where'er his journey lies,  
From fervid Afric's feverish skies,  
To wastes beneath the Poles.

Unarm'd—as Lalagè I sung,  
And in her praise the forest rung—  
A wolf beheld, and fled:  
A light in Daunia's forests' green,  
Or in Numidia never seen,  
Where tawny lions tread.

Place me where never beauty reigns,  
Nor blooming summer seeks the plains,  
A desert waste to cheer;  
Where ne'er the murmur'g zephyrs play,  
But clouds obscure the face of day,  
And hide the drooping year;

Place me beneath a burning sky,  
Where ne'er a dwelling meets the eye,  
In Earth's remotest isle;  
Still shall I love, where'er I be,  
The sweetly-speaking Lalagè,  
And prize her sweeter smile.

## ANSWER

TO A CHARADE, NO. 1, IN NO. 5.

One night Maria late would stray,  
To hear the nightingale's soft lay;  
But soon fled back, in sore affright,  
Scar'd by the Glowworm's twinkling light.

P.

## TO CORRESPONDENTS.

In our next Number we shall be able to trace back the History of the *Caleidoscope* to the days of Queen Elizabeth.

We agree with W. B., that our musical critiques of the present day are not written with sufficient minuteness, and we shall be happy to see him enter into details. We agree with the same Correspondent in his remark on the language of a theatrical critique in our preceding Number, which was not read by us sooner than by the public. Every article in our Paper is open to the animadversions of our Correspondents.

We have not forgotten the call of "A Well-wisher to Emigration," and shall certainly attend to it, as far as we are able. Our main objects are, to encourage emigration in its utmost latitude, in a public view, and to caution individuals against all delusive expectations.

A Letter on the Originality of Dr. Brewster's *Caleidoscope* in our next.

Ordovex, G. W., P. Q., and Q. M., in our next, if possible.

In some copies of No. 8, p. 123, col. 2, for "diversifying," read "multiplying." In No. 7, in the critique on the poem of Mr. Hatt, for "eternal day," read "the bridal day." In the same critique, we omitted to claim as the property of COLLINS, the line—

"And joy, alas! desert the blooming year."

X. X. W., and W. F. R. in our next.

Nothing could have given us greater satisfaction than to hear from W. T. M.

W. on a simple adjustment of the Sectors of the *Caleidoscope*, in our next.

The Answer to Lord Byron's Enigma certainly in our next.

Want of time obliges us to defer our acknowledgments to very many Correspondents.

Readers having friends abroad should be apprised, that our unstamped Paper may be sent, free of difficulty and expense, to the East and West Indies. It is known to be otherwise with Newspapers.

A Monday Edition of this day's LITERARY JOURNAL, will be published under the Title of THE LITERARY CHRONICLE, Price NINEPENCE only, printed on Stamped Paper, and sent into the Country FREE OF POSTAGE.

The contents of each Number of the LITERARY CHRONICLE is exactly similar to that of the corresponding Number of the LITERARY JOURNAL; and Subscribers to the former may complete their Sets by obtaining the past or any future Numbers of the latter. The Title-pages to the Volumes will give a uniformity to the whole.

The LITERARY JOURNAL is already received in weekly parcels by the principal Booksellers in nearly all the considerable Towns in the Kingdom, and will, we trust, very speedily extend itself in a similar manner to all parts of the Kingdom. Wherever it is practicable for Subscribers to obtain the LITERARY JOURNAL, (that is, the unstamped edition,) they will, by so doing, pursue the plan most economical to themselves, and most to be desired by us; and it is only to those in situations which do not admit of that mode of conveyance, that we recommend the LITERARY CHRONICLE.

Country Booksellers and others can be supplied with the LITERARY JOURNAL, PRICE SIXPENCE, in weekly parcels; and the four Numbers of each month will be forwarded with the Magazines by all Booksellers in London.

Country Booksellers and Newsvenders are requested to apply to the Publisher for parcels of our Prospectuses, which will be forwarded carriage free.



## NEW PUBLICATIONS.

## I.

## TRIAL BY BATTLE.

*Preparing for Publication,*

The HISTORY, REASON, and LAW of TRIAL by BATTLE; including an Exposition of the Nature of Appeals of Felony and Writs of Right; as also some Inquiry into the Administration of Civil and Criminal Justice in Europe, during the Middle Ages, and into the Ancient and Modern Notions of Trial by Jury, and of the Theory of Evidence. By E. A. KENDALL, Esq. F.A.S.

"A message from the Lords, by Attorney and Mr. Sergeant Crooke:—An Act to Abolish all Trials by Battle:—committed to Sir Edward Coke, Mr. Noy, Sir William Fleetwood, all the lawyers of the House, and soldiers."—*Journals of the House of Commons, March 22, 1623.*"

"Mr. Solicitor reporteth the Bill of Battle,—That the Committee thinketh it not fit it should proceed; but rest to be advised of.—*Ibid. May 29.*"

## II.

## COLONIAL INSTITUTION, &amp;c.

*Speedily will be Published, by BALDWIN, CRADOCK, and JOY, Paternoster Row,*

A PROPOSAL for Establishing in London a New Philanthropical and Patriotic Institution, to be called, THE PATRIOTIC METROPOLITAN COLONIAL INSTITUTION, for assisting new Settlers in His Majesty's Colonies, and for encouraging new Branches of Colonial Trade; a Proposal for establishing New and Distinct Colonies for the Relief of the Half-Casts of India, and Mulattoes of the West Indies; a Postscript on the Benefits to be derived from Establishing Free Drawing-Schools, and Schools of Chemistry and the Mathematics; and on other Means of Advancing the National Industry, Numbers, and Greatness. By E. A. KENDALL, Esq. F.A.S.

"The glory of a kingdom is men and money; England hath, in a competent proportion, the blessings of both, but might be improved to more than double; for, at the most moderate computation, it is not half peopled; and since there is so much wanting in number, the best way to supply that deficiency is by industry, which would not only increase the treasure of the kingdom, but, that which is the more valuable treasure, men."

"Now, as this employing all sorts of people would increase the strength of the kingdom by its numbers, so would it also as well the riches and stock of it, by its treasure. Every bee adds some honey to the hive."

"But the common plea of idlers is, that they would work if any would employ them; which seems to charge the government with omission, in not providing employment for all ages and sexes, as to which the laws already made (we see) do not."

*A Discourse of the Necessity of Encouraging Mechanic Industry. London, 1690.*

## III.

## FREE DRAWING-SCHOOLS.

*Speedily will be Published,*

A PROPOSAL, &c. &c. for Establishing FREE DRAWING-SCHOOLS, for preparing Youth of both Sexes for the Mechanic Occupations, and other common Employments; as, those of Carpentry, Smith's Work, Building, Cabinet-Making, Turning, Carving, Coach-Making, Joining, Masonry, House-Painting, Weaving, Dress-Making, Flower-Making, Embroidering, Millinery, &c. &c. By E. A. KENDALL, Esq. F.A.S.

Free Drawing-Schools will be recommended, in this Publication, upon these principles, among others:—

1. That the *Art of Drawing*, like the Arts of Reading, Writing, and Arithmetic, ought to be a branch of *Common Education*, because it can often enable its possessor, either absolutely to get a living, or else to rise in his condition of life; its use being indispensable in

many Trades and Employments, and more or less useful in all; and

II. That the true method of serving the Poor, is to increase their means of serving themselves.

## IV.

## ALL THE EUROPEAN COLONIES.

*In one vol. 8vo. price 12s.*

The COLONIES and the PRESENT AMERICAN REVOLUTIONS. By M. DE PRADT, formerly Archbishop of Malines. Translated from the French.

CONTENTS:—Grandeur and Importance of the Inquiry concerning the Colonies. Ancient and Modern State of the Colonies.—General View, Geographical, Historical, and Commercial, of all the European Colonies. Portuguese Colonies.—Dutch Colonies.—British Colonies.—French Colonies.—Spanish Colonies.—General View of the Productions and Commerce of the European Colonies.—Of Colonies in general.—Elementary Principles of the Colonial System.—Of Exclusive Commercial Companies.—Of the Exclusive Commerce of Mother Countries with their Colonies.—Of Slavery in the Colonies of St. Domingo.—Comparison of the Elementary Principles of the Colonial System with those which have been followed by the Europeans.—Conduct of the Europeans in regard to their Colonies.—Recapitulation of the present State of the Colonial Powers.—Consequences and Dangers of that State.—Of the Change of Mother Countries into Colonies, and of Colonies into Mother Countries.—Of the Dependence of India, and the Independence of the Colonies.—Of the Separation, prepared and unprepared, of the Colonies.—Necessity of a Colonial Congress.—Can Spain reconquer and retain her Colonies? What ought Spain to do?—Of the Rights of Europe in the War between Spain and her Colonies.—Of the influence of the Colonies on the Navies of Europe.—What ought the inferior Maritime Powers to do, in relation to their Colonies?—Plans hitherto proposed for the Colonies.—A Plan proposed for the Colonies.—Benefits, Losses, and Compensations, in the Plan for the Colonies.—Particular Considerations.—Of the British Empire in India, and its Duration.—What will become of the United States of America?—Of the Necessity of forming Colonial Establishments in Europe.

## V.

*Published Quarterly, in royal 8vo. price 8s. each Number,*

The COLONIAL JOURNAL: containing—

1. Original Communications on Colonial Interests, Commerce, Agriculture, History, Biography, Topography, &c.
2. Emigration Papers; or practical Facts and Observations, collected for the assistance of Persons disposed to emigrate to the British Colonies, United States of America, &c.
3. Colonial Collections, comprehending Royal Charters, Proclamations, Parliamentary Enactments, Commercial Documents, Exports and Imports, &c.
4. Colonial Bibliography; or Accounts of Books of all Dates, written on Colonial Affairs.
5. Reviews of New Publications of Colonial Interest.
6. State and other Official Papers.
7. Proceedings in Parliament on Questions interesting to the Colonies.
8. Proceedings of the several Colonial Governments and Legislatures, and their respective branches.
9. Law Proceedings, Criminal Trials, &c.
10. Titles and Abstracts of all Acts of each Session of Parliament relating to the Colonies, and New Acts of the Colonial Legislatures.
11. Colonial Occurrences; Births, Deaths, Marriages, &c. Arrivals, Departures, &c.
12. Colonial Notices, Civil, Military, Naval, Literary, Philosophical, Missionary, &c.
13. Shipping and Commercial Intelligence; State of the British Markets; Prices Current of Colonial Produce, &c.
14. Colonial Appointments, Civil and Military Establishments in the Colonies, Lists of Public Officers, &c.
15. Packets and Ship-letter Mails, Rates of Postage,

Days of Sailing, calculated Return of Packets in England and the Colonies, Days of making up Mails, &c.

16. Annual Parliamentary Accounts of the Trade and Navigation of Great Britain, Ireland, and the Colonies.

## NORTH POLE.

*This Day is Published, price 1s. 6d. plain, and 2s. 6d. coloured,*

A MAP of the WORLD, on a NEW, or NORTH POLAR PROJECTION; comprising the entire Surface of the Globe, from the North Pole to the Latitude of Cape Horn; exhibiting all the known Continents and Islands, as they lie surrounding the North Pole, and the actual routes of Modern Navigation from Europe to China and the Pacific Ocean, by the Cape of Good Hope and Cape Horn respectively; as also the supposed route by Behring's Straits, or Straits of Anian, across the Polar Seas; and designed to assist those who are not familiar with Geographical Studies, in comprehending the advantages that are anticipated from a successful termination of the present Expeditions towards the North Pole: engraved for the LITERARY JOURNAL, No. II.

Sold by A. Christie, 362, Strand (front of Exeter Change); E. Wilson, 83, and J. Chappell, 93, Cornhill; and all Booksellers and News-venders.

## LIVER COMPLAINTS, AND BILIARY DERANGEMENTS.

*This Day is Published, the Third Edition, very considerably Enlarged, price 8s. 6d. 8vo. boards,*

FACTS and OBSERVATIONS on LIVER COMPLAINTS, and those various and extensive Derangements of the Constitution arising from Hepatic irregularity and obstruction; depicting the Sources which lead to a Morbid State of the Digestive Organs; with Practical Remarks on the different Properties of the Biliary and Gastric Secretions, and upon other important points essential to Health; prescribing a New and Successful mode of Treatment, illustrated by numerous Cases, being the result of an extensive Experience in various Climates, particularly directed to these Diseases; addressed equally to the Invalid as to those of the Profession. By JOHN FAITHORN, formerly Surgeon in the Honourable East India Company's service.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster Row.

*This Day is Published, in 8vo. price 12s.*

A VIEW of the ENGLISH STAGE; or, a Series of Dramatic Criticisms. By WILLIAM HALLITT, Esq. Author of "Characters of Shakspeare's Plays," with which work it is uniformly printed.

"For I am nothing if not critical."

Printed for Robert Hodart, 81, Strand; and Anderson and Chase, 40, West Smithfield, London; and sold by Bell and Bradute, Edinburgh.

## ITALIAN PICTURES OF A HIGH CLASS.

MR. STANLEY respectfully acquaints the AMATEURS OF PICTURES, that on the 28th Inst. he will submit to Sale by Auction, at his Rooms, No. 21, Old Bond Street, the celebrated Picture of the *Ecstasy of St. Paul*, by Domenichino; the *Ecce Homo*, by Carlo Dolce, from the Riccardi Palace; a magnificent Landscape, by Salvator Rosa; an uncommon fine Specimen of the earliest period of Painting, by Simone Memmi; with several beautiful Examples of Cigoli, Guido Ghirlandajo, Sasso Ferrato, Guercino, and others of celebrity.

LONDON:—Printed for the Proprietor, by J. MOYES, Greville Street; and Published by A. CHRISTIE, 362, Strand (the front of Exeter Change); E. WILSON, 83, and J. CHAPPELL, 93, Cornhill; where all communications (post paid) will be received.

[Subscribers are respectfully requested to give their ORDERS to any Bookseller or News-vender convenient to their own places of residence.]

(PRICE SIXPENCE.)